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Panasonic TZ99

The **travel zoom compact** is still alive and kicking, but is it still worth buying?

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Hidden spectrum

How Zak van Biljon's **Near Infrared photography** reveals a version of reality that the human eye cannot usually see

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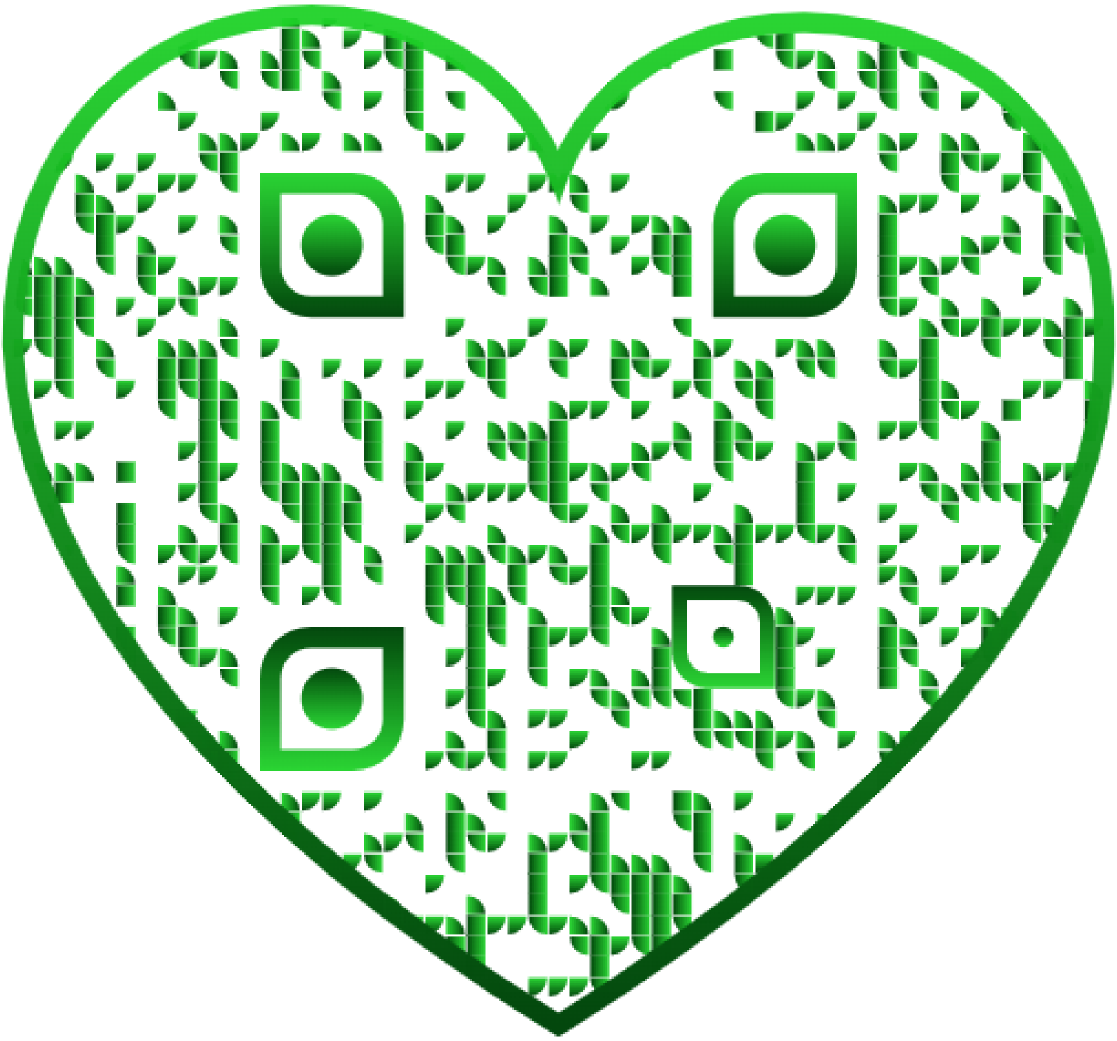

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COURTESY © RICHARD SIBLEY

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Welcome

If I had a pound for every time I said 'there's something for everyone in this issue,' I'd be driving a better car, but it's definitely the case this week. If you are looking for new creative approaches, for example, check out Zak van Biljon's stunning infrared work, or our feature on a fascinating new book about visual literacy and the 'language' of photography. Then, we reveal how to restore old family photos and if you are in the market for new gear, we test the budget Apple iPhone 16e and the Panasonic TZ99 – further proof there's lots of life left in superzoom/bridge cameras. This is also your last chance to get tickets for our Festival of Outdoor Photography in London, which starts on 30 May. Miss it and you'll kick yourself, so turn to page 38 now! You can get 25% off with the code FINAL25. **Geoff Harris, Dep Ed**

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COVER PICTURE © ZAK VAN BILJON. INSET PICTURE, ABOVE: COURTESY OF RICHARD SIBLEY. INSET PICTURE, BELOW: @ TED FORBES

Our cover shot was taken by Zak van Biljon – see our feature on page 12

THIS WEEK'S CONTRIBUTORS

RICHARD SIBLEY

AP's former deputy editor shows how to use Photoshop filters and AI software to restore old family photos

GEOFF HARRIS
Deputy Editor

Geoff talks to US photographer Ted Forbes, about his book on developing your visual literacy

AMY DAVIES
Features Editor

Amy tests the Lumix TZ99 travel compact, and the iPhone 16e. Do they deliver?

GRAEME GREEN

The top pro finds out why there's more than meets the eye with our cover photo by Zak van Biljon

JOSHUA WALLER
Online Editor

Joshua tests the Polaroid Flip, a zone-focus instant camera with all the mod cons

ANDY WESTLAKE
Technical Editor

Andy recommends great cameras and accessories from our test archives, in *Best Buys*

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© DON PETTIT/ 2025 MILKY WAY PHOTOGRAPHER OF THE YEAR

Astronaut Don Pettit's image – this is the first time the competition has featured the Milky Way shot from space

Top astro-contest winners revealed

THE WINNERS of the eighth Milky Way Photographer of the Year contest have been announced, featuring 25 of the best Milky Way images from around the world. A big highlight of this year's competition is an image of the Milky Way shot from by space. It was taken by NASA astronaut Don Pettit during his recent mission aboard the International Space Station (ISS).

Organised by the travel photography blog Capture the Atlas, the 2025 edition of the competition received over 6,000 entries from 25 countries. 'The selected images highlight not just classic astrophotography locations but also rare and remote landscapes – from the deserts of Chad and the peaks of the Andes to the surreal scenery of Socotra Island and the untouched skies of New Zealand and Namibia,' noted the organisers. See bit.ly/milkywaywinners

Milking it

The Milky Way season typically runs from February to October in the northern hemisphere, and it's a perennially popular subject. Josh Dury, one of the UK's hottest young astrophotographers, is an expert at including the Milky Way in his landscape shots, and is a star speaker at this weekend's Festival of Outdoor Photography – visit amateurphotographer.com/events to book your last-minute ticket, but hurry as they are selling out fast. You can save 25% when you quote FINAL25 at checkout.

Major retailer marks milestone (win a voucher too)

FFORDES Photographic, one of the UK's longest-established independent retailers, celebrated its 65th anniversary this month, and is offering readers the chance to win a £65 voucher to spend at the store (online or in person).

The retailer was originally set up in Basildon, Essex, by Reg Byford – Reg was a keen amateur photographer and started Ffordes after an accident at his family's building firm necessitated a change of career. His son, Stephen, took over in 1995 and decided to relocate Ffordes to Beuly, near Inverness, after falling in love with the area. Since then, it's gone from strength to strength as a specialist retailer for new and used camera equipment and accessories.

'We couldn't celebrate our 60th anniversary because of Covid so it's great to mark this milestone,' said Alister Bowie from Ffordes. 'Customers love our old-fashioned commitment to customer service – and don't forget that we are always looking for good-quality film and digital equipment to buy or sell on behalf of customers,' he adds.

You can enter the draw to win the £65 voucher at bit.ly/ffordesvoucher while the Ffordes website is at ffordes.com

Ffordes founder Reg Byford (left) set up the retailer 65 years ago

© ANDY WILSON

Going wild in the garden

THIS stunning image features in 200 Acres, a new exhibition of wildlife photography showcasing the biodiversity of The Lost Gardens of Heligan near St Austell, Cornwall.

The pictures were taken by Andy Wilson, head of restoration at Heligan and a keen wildlife photographer, and were inspired by *Dwell*, a collection of wildlife poems by Poet Laureate Simon Armitage. Andy shoots on a Nikon Z9 and takes most of his wildlife images using the Nikkor Z 400mm f/2.8 TC VR S lens. 200 Acres runs until 22 June.

Fox Pouncing by Andy Wilson

Take back control with Voigtländer

VOIGTLÄNDER has announced the Portrait Heliar 75mm F1.8 for Sony E-mount, its first full-frame lens with a unique spherical aberration control. Via a control ring and aperture adjustment, users can set the under-correction and over-correction of spherical aberration to produce a wide variety of bokeh effects. Other features of this manual focus lens include 6 lens elements in 3 groups and an all-metal body. The Portrait Heliar 75mm F1.8 for Sony E-mount is available for pre-order for £899 at bit.ly/newvoigtlander

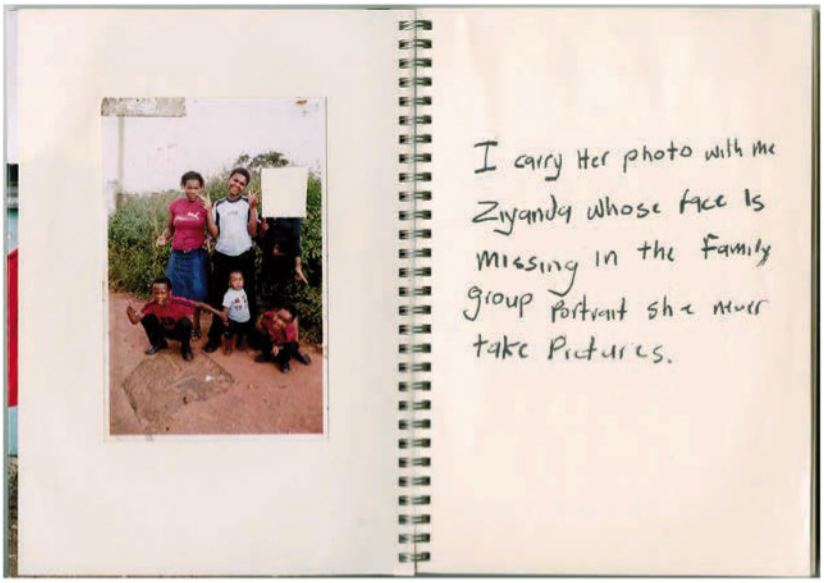
The 75mm F1.8 lens for full-frame

Photo London x Nikon twin winners

THE PHOTO London x Nikon Emerging Photographer Award has been awarded to two artists, Silvana Trevale and Gabriel Pinto, for the first time in its history. Trevale is a Venezuelan photographer whose work merges portraiture, documentary and fashion photography; while Pinto is an Afro-Venezuelan artist whose work dives into the depths of the identity and cultural roots of his land. Both win a Nikon Z camera and a choice of two Z lenses, with specialist training from the Nikon School.

© SILVANA TREVALE / COURTESY SORONDO PROJECTS

One of Trevale's winning images



I carry Her photo with me
Ziyanda whose face Is
missing in the Family
group Portrait she never
take Pictures.

© LINDOKUHLE SOBEKWA / MAGNUM PHOTOS

Lindokuhle Sobekwa won the top prize for his photo book, *I carry Her photo with Me*

Deutsche Börse winner announced

SOUTH African photographer and Magnum Photos member Lindokuhle Sobekwa, has won this year's Deutsche Börse Photography Foundation Prize for his book, *I carry Her photo with Me*.

The winning project, deeply personal to Sobekwa, aimed to reconnect him with his late sister and the life she had lived. Sobekwa explores her memory by combining photographs, handwritten notes and family snapshots in the scrapbook-like publication, as well as the wider implications of disappearances in South Africa. (*I carry Her photo with Me* was also published by Mack in 2024.) His work is part of a wider project on fragmentation, poverty and the long-reaching ramifications of apartheid and colonialism across all levels of South African society.

Sobekwa takes home the grand prize of £30,000, while the other shortlisted artists in the prestigious award – Cristina De Middel, Rahim Fortune and Tarrah Krajnak – all receive £5,000.

An exhibition showcasing work by the four shortlisted artists is running at The Photographers' Gallery in central London until 15 June.

Get inspired by an AP writer

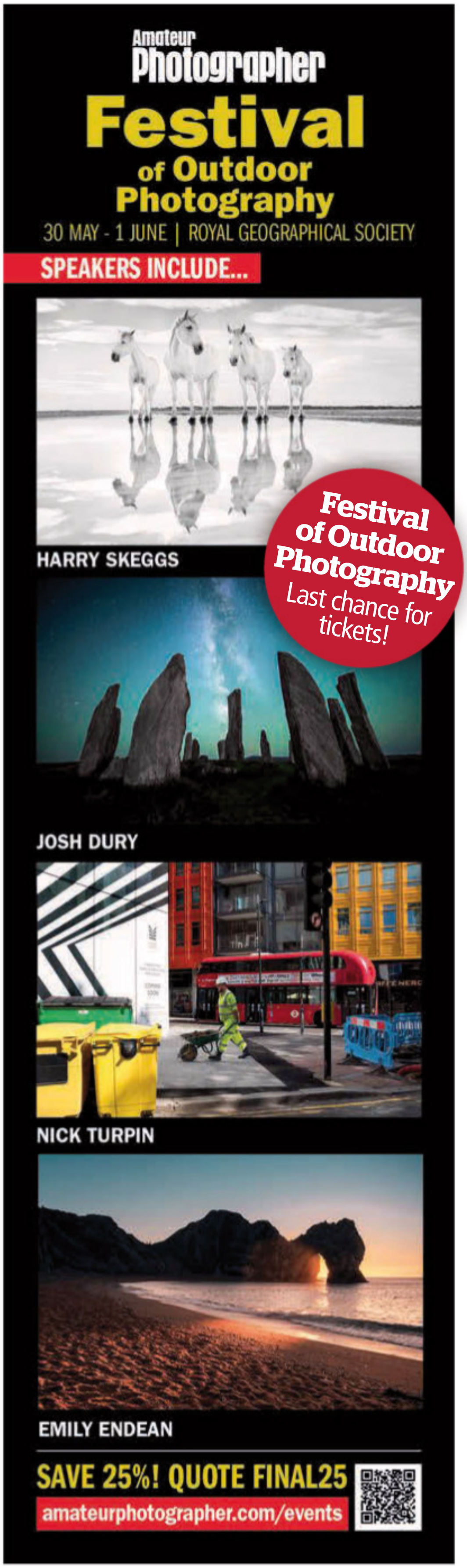
TRACY Calder, an accomplished macro photographer, regular AP contributor and co-founder of the Close-Up Photographer of the Year competition, has set up a new podcast called We Need to Make Things.

In the fortnightly podcast, Tracy aims to address several key questions that many photographers and other creative people will have asked themselves at some point: Why do we make things? Where do ideas come from? How can we overcome creative blocks? What can we learn from criticism? How do we find our own voice?

Tracy's guests will include photographers, artists, writers, scientists, gallerists and other influential experts and she'll be asking them to share their stories, tools and strategies for living your best creative life. Subscribe at www.tracycalder.com/podcast

TRACY CALDER
PODCAST
WE NEED TO MAKE THINGS
EXPERTS SHARE THEIR STORIES, TOOLS AND STRATEGIES FOR LIVING A CREATIVE LIFE WITH TRACY CALDER

Podcast: Tracy looks at key questions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Black Chronicles: Photography, Race and Difference in Victorian Britain

Edited by Renée Mussai

An important – and beautiful – book that explores an undertold facet of Victorian life and photography, says **Amy Davies**

£50, Thames and Hudson, hardcover, 304 pages, ISBN: 9780500026618

© THAMES & HUDSON IMAGE COURTESY © HULTON ARCHIVE/GETTY IMAGES.

BLACK CHRONICLES

Published in partnership with Autograph, the foundation which uses photography and film to explore issues around race, representation, human rights and social justice, this is a fascinating and important new book.

The result of ten years of research, supported and championed by Autograph, this is the most comprehensive collection of 19th-century photography depicting Black subjects in the Victorian era, including some of the earliest-known photographs of Black people taken in Britain.

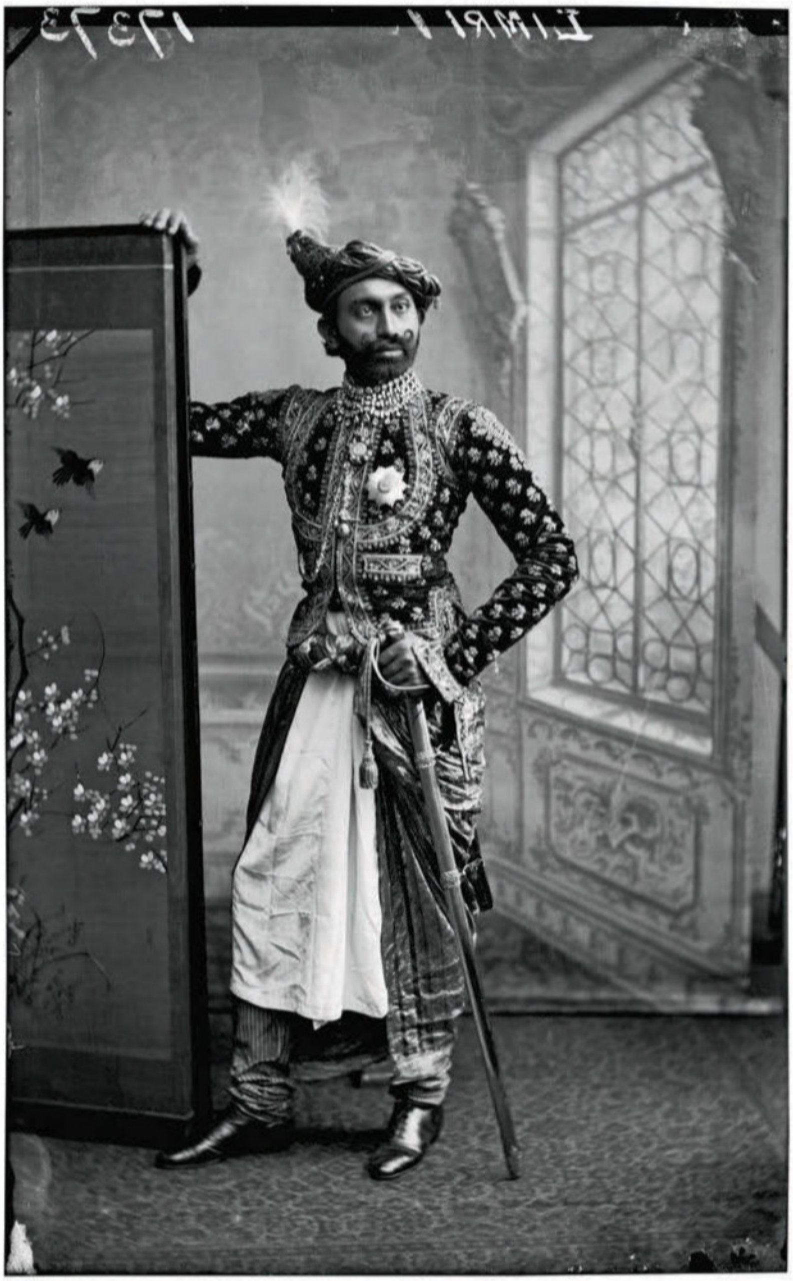
In the book, we see superbly reproduced plate negatives, cartes de visite and cabinet cards and more, which have been uncovered after thorough investigation through public and private archives, including the Getty Images' Hulton Archive, which includes the London Stereoscopic Company collection which has remained unseen for decades.

Other images from the National Portrait Gallery and Royal Collection Trust are also included – some of which are rarely seen, and some of which are highly celebrated. As you might imagine, many of the images can be seen through imperial and colonial narratives, with several interesting and informative essays woven throughout the book to help you put it all into the appropriate context.

As such, the lives of both ordinary and prominent figures of African, Afro-Caribbean, South Asian and mixed heritage are brought to the fore, sometimes for the first time.

Well-known academics and researchers have written the essays, some of which are newly commissioned, and some of which are unpublished lecture transcripts and so on. The likes of Stuart Hall, Paul Gilroy, Caroline Bressey and Mark Sealy are all included. The book is brilliantly edited by Renée Mussai, who has an impressive career as a curator, writer and scholar.

Overall this is a fascinating look through what might have otherwise been a forgotten aspect of British photographic history. For those who want to expand their knowledge of marginalised communities and how their images have been used throughout history, it's an excellent, timely and thorough resource that I'll be referring to many times in the future.



PHOTOGRAPH BY THE LONDON STEREOSCOPIC COMPANY. COURTESY © HULTON ARCHIVE/GETTY IMAGES.

Sir Jaswantsinghji Fatehsinghji, London, 1887

BY LONDON STEREOSCOPIC COMPANY. COURTESY © HULTON ARCHIVE/GETTY IMAGES.

PHOTOGRAPH BY MERRICK. COURTESY OF PAUL FRECKER / THE LIBRARY OF NINETEENTH-CENTURY PHOTOGRAPHY

Above: Frances Gqoba, The African Choir, London, 1891

Left: Sarah Forbes Bonetta (Omoba Aina), Brighton, 1862

Books & exhibitions

The latest and best books and exhibitions from the world of photography

© NICK LUCAS

Dawn at Boscombe Pier, Dorset

Dorset and the New Forest Through the Year by Nick Lucas

£19.99, Amberley Publishing, softback, 128 pages, ISBN: 9781398121256

Encompassing a hugely diverse range of landscapes, from forests and woodland to heaths and farmlands as well as historic towns and villages, Dorset and the New Forest is a photographer's dream.

Beyond that, the different seasons and changing light throughout the year mean that it never looks the same. Whether shooting at the height of summer or visiting during the golden light of autumn, the sharpness of winter, or when green shoots of life appear in the spring, there's lots to take in.

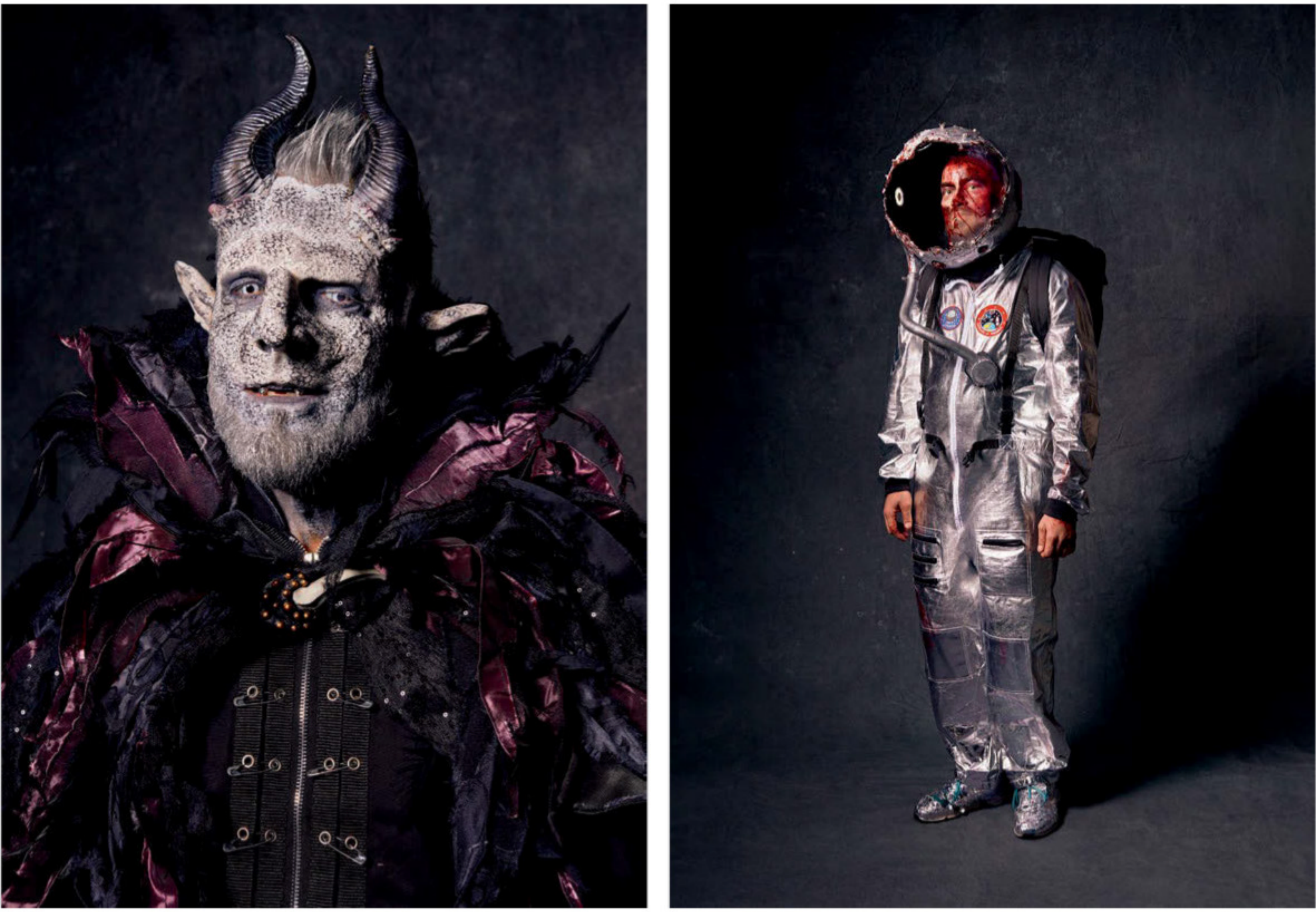
In this book, the photographer Nick Lucas has visited all the hotspots throughout the year, in all weathers, too. That means you can peruse through the seasons, taking a look at some beautiful imagery and perhaps planning your own trip.

If you live in the area – or know someone who does – it's a great gift, but it's also a great sourcebook, whether for places in Dorset and the New Forest, or just different approaches to landscape photography.

Available at a great price, you can get it cheaper if you buy it online. See amberley-books.com for more information.

© NICK LUCAS

This tree stump near Andrews Mare was always a waypoint for me



Village Halloween Parade (New York City, United States of America, 2022)

BOTH PICTURES © DARREN SMITH

Mayflies

by Darren Smith

€98, Lecturis, hardcover, 208 pages, ISBN: 9789462265332

Based in Amsterdam, the photographer Darren Smith spent seven years travelling across three continents in an attempt to capture the captivating and fascinating portraits featured in this book.

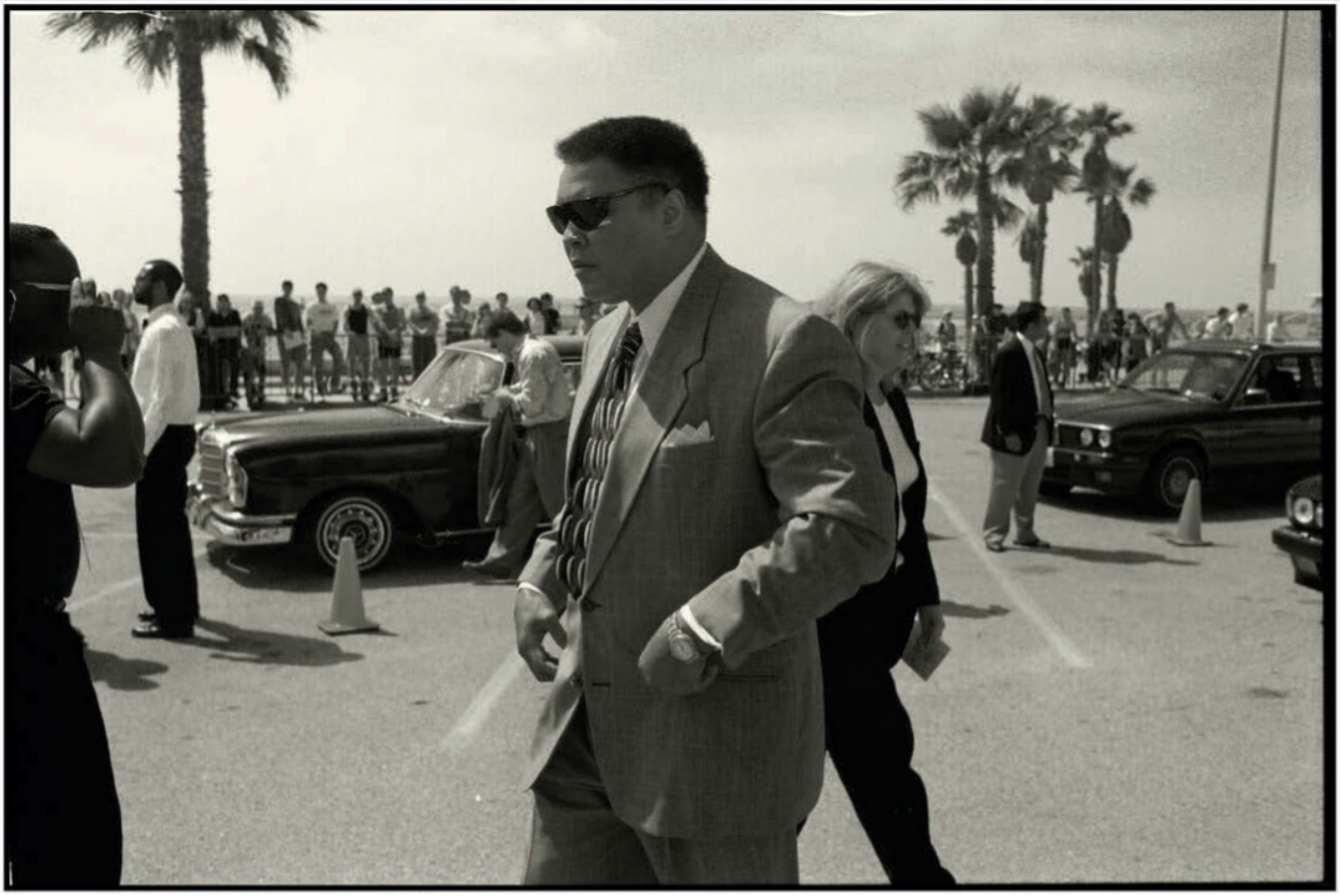
It's a bold and beautiful celebration of radical self-expression across a range of settings, including festivals, spectacles and cultural gatherings.

In the book, there are 122 portrait studies of a range of individuals, all showing off their unique personas. Removed from any background or context, both the photographer and viewer are given the freedom to concentrate on total self-expression of the subject.

The name of the book is inspired by the mayfly, which typically has a brief – but brilliant – life. As such, the people in this book are not afraid to show off their true selves in the brightest and brashest way possible. But by isolating them from any kind of environmental context, we also obtain an insight into the vulnerability that can come with being such a visible and loud character.

This is a stunning collection of portraits which I loved looking through. Each page is a true delight, and clearly Darren is a master of his craft. The diversity of our human species is something to be celebrated and enjoyed, and there's a beautiful cross-section of it on display here.

A highly recommended book – those fortunate enough to be in the vicinity of Bath can find it stocked in the Magalleria shop, but otherwise, it's available to buy online.



© DAFYDD JONES

Hollywood Confidential

by Dafydd Jones

£30, ACC Art Books, hardcover, 96 pages,
ISBN: 9781788842884

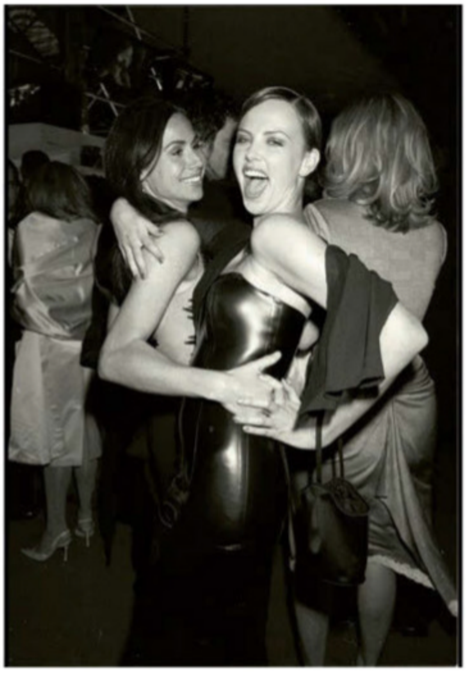
If you want to get a feel for Hollywood glamour, there's no better place to turn than the lens of Dafydd Jones and the work he produced for America's biggest and glossiest publications – among them *Tatler* and *Vanity Fair*.

During the 1990s and 2000s, he was at all the movie scene's parties and high-society functions, and captured the era's biggest names in an immediate, intimate and impudent way – this is not an airbrushed catalogue of fame.

We get a glimpse of Oscar-night parties, awards ceremonies, private events in the Hollywood Hills and more. The result is something extremely rare – photographs that give us a suggestion of the true personality behind the some of the world's biggest and best-known celebrities. Recognisable names here include Anna Nicole Smith, Tom Cruise, Prince, Winona Ryder, Tony Curtis, Oprah Winfrey, Nicolas Cage and more. Essentially, it's a Who's Who of almost anybody with a famous face of the time.

The images are all in black & white, so you'd be forgiven for thinking at first that they were taken during Hollywood's Golden Era. The medium also helps to strip away distractions that date the images. Yet the use of in-your-face flash makes them dazzlingly garish and somehow keeps the glamour intact.

If you're interested in celebrity culture, black & white, and of course any of the other work of Dafydd Jones, this comes highly recommended.



© DAFYDD JONES

Above: Muhammad Ali arriving for the 12th Independent Spirit Awards, Santa Monica Beach, 1997

Left: Minnie Driver and Charlize Theron, Vanity Fair Oscar-night party, 1999

Wetterhorn

by Zak van Biljon

Graeme Green finds out why there's more than meets the eye with this unusual landscape

Is it okay to mess with nature? Purists will argue that a landscape photographer's job is to creatively but authentically and honestly capture a natural scene that they actually saw with their eyes, whereas, unless the Swiss mountains have become a lot more psychedelic than they used to be, Zak van Biljon has been taking liberties.

The South Africa-born, Switzerland-based photographer's new book, *Modernising Nature*, is filled with eye-catching landscape images taken using near-infrared photography (NIR), a process that was originally developed for military applications, such as detecting hidden camouflaged objects in battlefields. The process makes it possible to capture near-infrared light, wavelengths of electromagnetic radiation that fall between what we see as red and the longer wavelengths used for thermal imaging. Using NIR, van Biljon creates images that highlight the invisible energy reflected by trees, grass and other plant matter, a hidden spectrum that's usually unavailable to the human eye. The result is strikingly original images that are a little more acid-soaked or hallucinatory than your standard landscape photos, with vivid reds, pinks and purples replacing any greenery.

This photo, taken in 2020, is called 'Wetterhorn'. The main peak in the image is the Wellhorn, one of three summits on a mountain called the Wetterhörner in the Bernese Alps, close to the village of Grindelwald. 'I was inspired to take this photo by a painting I saw from an Austrian artist named Joseph Anton Koch,' van Biljon says. 'He painted the image in 1824 and titled it "Das Wetterhorn". I couldn't find the exact spot where he painted his image – either the location has changed over the years, or it was simply his "view".'

© ZAK VAN BILJON

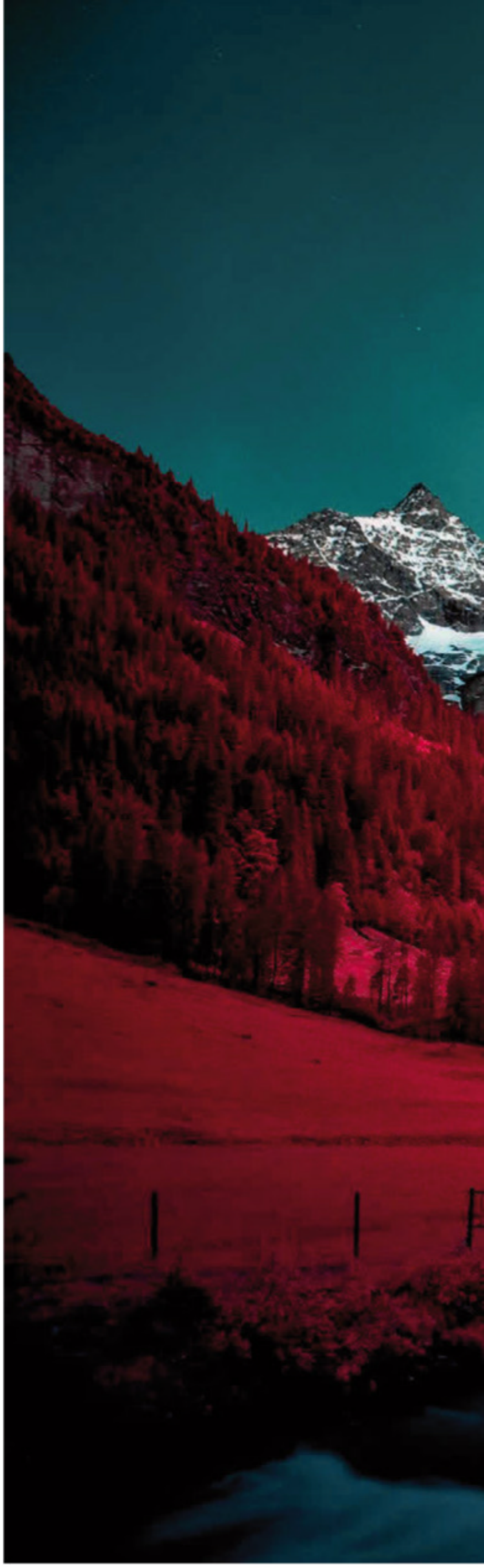
Photographer Zak van Biljon

Van Biljon uses a mix of digital and analogue cameras, all equipped or adapted for NIR. 'Wetterhorn' was taken using a Cambo Actus, a compact camera that 'has no electronics – it's bellows and rails', he explains. 'The shutter is a Copal shutter that's fully mechanical. I can attach a film back to it or a digital back. The Wetterhorn was shot with a digital back attached.'

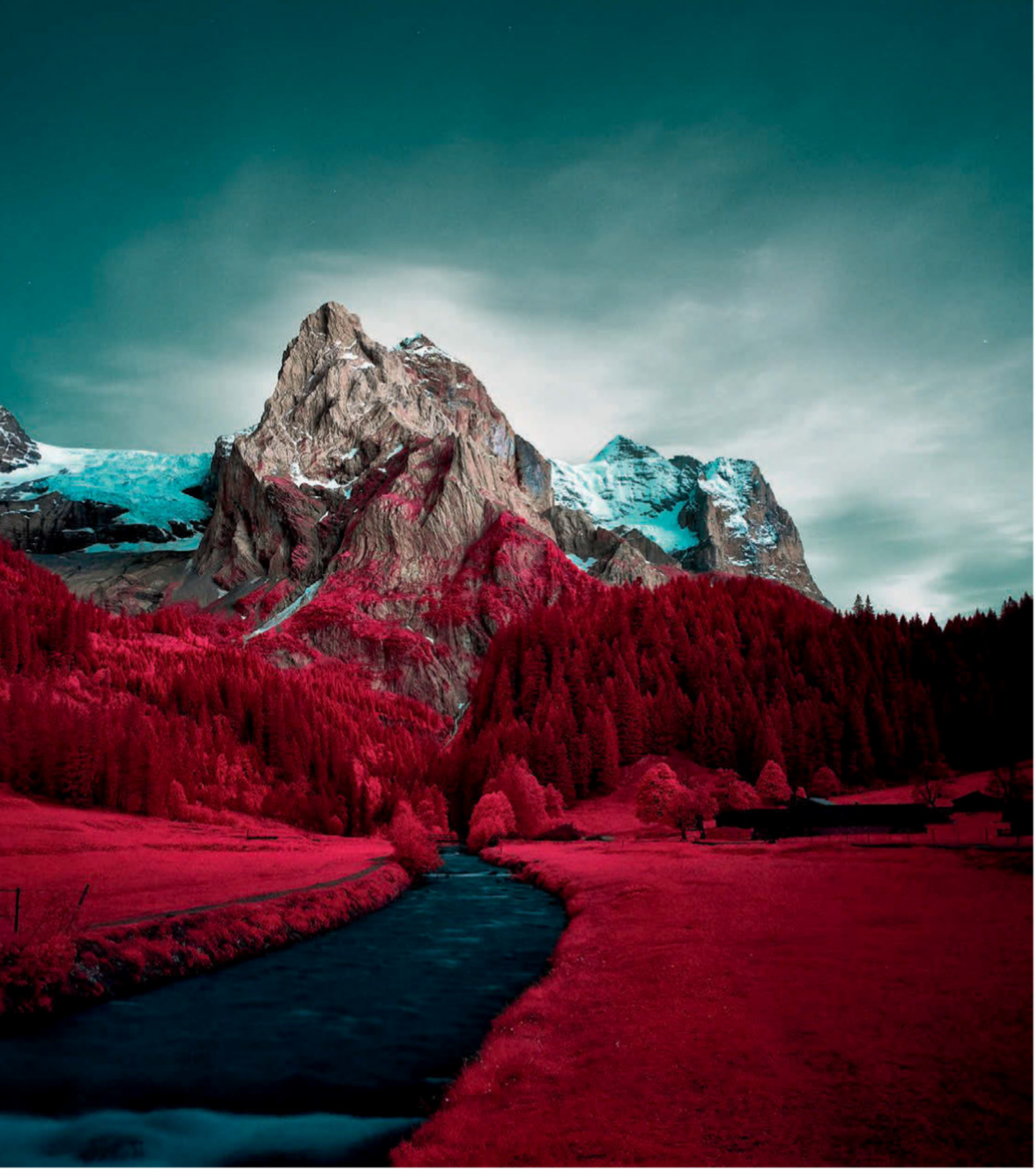
Silence and star trails

The Wetterhorn image was captured around two hours after sunset. 'If you look closely, you can see small streaks, which are stars,' van Biljon tells me. 'It was getting late and starting to get dark, and the spot where I took this photo from was the last place with enough light for me to still focus the camera. This was during the Covid era, so being out in the mountains at that time was truly special. It was incredibly quiet, with no one around. The only sounds were the river flowing, and the sky was completely clear – no airplanes, no disturbances. It was a magical experience.'

'Wetterhorn' has a rich palette of reds across the forested slopes and the grassy banks on either side of the river. 'The reds are from plants reflecting infrared light back at the camera,' van Biljon says. 'The darker red trees, conifers, are reflecting less light back, and that's why they're darker than the grass and the deciduous trees.'



Near-infrared photography impacts the image in other ways, too. 'The sky typically appears blue in visible photography, due to the scattering of short wavelengths, a phenomenon known as Rayleigh scattering,' van Biljon explains. 'In infrared photography, though, the longer wavelengths are also scattered, which can give the sky a greenish tone. Snow and glaciers reflect and absorb infrared light differently, which can make them appear mostly white, or, in the case of ice, which absorbs more light, a bit more bluish. One



© ZAK VAN BILJON

of the fascinating things of infrared or near-infrared photography is how various materials absorb and reflect light across different parts of the visual spectrum, which makes it an intriguing process to explore.'

As a commercial photographer, van Biljon has worked on ad campaigns ranging from sportswear to cars. He started experimenting with near-infrared photography in 2009 for his personal work, and believes the original colours help his landscape images stand out, especially with younger viewers used to scrolling through social media. 'I love infrared photography because it offers a completely new perspective on the world,' he says. 'It transforms ordinary landscapes into brighter, dreamier, and more surreal ones. It captures light that we normally can't see, and since we emotionally react to different colours, I believe that seeing a typical green landscape in, say, a reddish or purple tone might affect us differently. But not every landscape looks better or more appealing just because it's in infrared or pink tones. It doesn't always work.'

Modernising Nature by Zak Van Biljon will be published by Kehrer Verlag (£42) in July: Visit **www.kehrerverlag.com**
For more on his work, see **www.zakvanbiljon.com** and Instagram **@zakvanbiljon**

Mind your language

Understanding the 'language' of photography and developing visual literacy is essential for improving your skills, according to a best-selling new book. **Geoff Harris** meets the author

A lot of photographers assume that buying the very latest five-star camera or lens automatically means they will take better photographs, but it's rarely ever as simple as this. Indeed, handing over the readies is the easy bit. For anyone who wants to take more than snaps or simple record shots, developing your own compositional style, or 'visual language', is much harder. The concept of visual literacy has been around for some time, but it's quite hard to pin down.

To try to clarify matters, US photographer and educator Ted Forbes has recently brought out a new book, *Visually Speaking*. Over 21 chapters, Ted explores the notion of

photography as a visual language, and while he includes plenty of practical advice for effective composition, the book does much more than reheat old chestnuts like 'place your subject off centre' or 'use leading lines to draw in the eye.' As Ted explains, 'your own creative output as a photographer relies on how effectively you can communicate your idea in a visual sense. It's about the ability to speak a visual language.' We caught up with Ted to find out more about this complex but engrossing topic.

One world under the image

Ted originally trained as a musician, but became more and more interested in photography. As an early adopter of YouTube who soon built up a big following, Ted found himself talking more and more about the visual language of photography, a subject that also resonated with his fast-growing audience. Hence the decision to write this book. 'I've been fascinated to see how people have increasingly been engaging with each other using images, ever since the arrival of Instagram,' Ted observes. 'Before Instagram, you had people writing lots via blogging or MySpace or whatever, but then, all of a sudden, I'm keeping up with family members or friends who aren't photographers and they're being forced to communicate their lives visually. Now, do people really know what they are doing with that? I think that's where the whole idea of visual literacy comes in. And the whole book uses the metaphor of language to bring that forward.'

Above left: Monochrome is the essence of photography, Ted asserts, since it represents light on its own, without the distractions of colour

Above: But the book has lots on colour. We should think about colour at the moment of composition: how colours work together, or how they contrast. Don't rely on 'fixing' colours at the editing stage

Music metaphors

According to Ted, the best photographers – he cites Irving Penn and Michael Kenna as two prime examples – communicate visually at a very high level. 'A finished picture is a presentation,' Ted explains. 'It's an intelligent statement. The final picture needs to say something in a cohesive manner, even if that is something simple.' As mentioned, Ted trained as a musician and although music and photography are very different

art forms, he's found some key similarities. 'Photography fascinated me because, as a fairly young art form, it seems extremely immature in having a consistent approach to understanding why and how things work,' he notes. 'So I drew heavily from my music training as it's less different than you would think.'

In *Visually Speaking*, Ted looks at the visual language of photography as three different forms. First is Formal Composition, which he discusses at length in the book, but it boils down to this. 'With Formal Composition, the photographer is in control of every element in the picture. Every element is there for a reason.' Carefully controlled studio photography would be an example of this, and he also cites the highly conceptual (and meticulously planned) work of Japanese photographer Hiroshi Sugimoto.

Then there's Improvisation, which differs from Formal Composition in that what's created is a statement made in a moment – less about perfection and more about spontaneous creation. He cites Henri Cartier-Bresson as a master of this approach. 'Cartier-Bresson was extremely intentional in the (visual) language that he used, but it was done in the moment.' (Ted explains the importance of being 'intentional' later in this feature.)

Finally, Ted discusses Interpretation, another concept familiar to musicians. 'Landscapes and architecture come to mind as it's quite common for many photographers to reinterpret the same location or landmark. Portraits, particularly of celebrities, are important as well… as a successful portrait can be argued as a collaboration between the subject and the artist, there is a strong desire for artists to want to reinterpret a portrait in their own style.' Ted believes the 19th century Pictorialism movement is a classic example of Interpretation, where Julia Margaret Cameron, for example, gave her interpretations of the Virgin Mary or scenes from Shakespeare.

Top: Consider pairing subjects, using negative space and creative focus techniques

Above: A more interpretative approach to street work, where line, shape and colour make more than a mere 'record' shot

Ted's tips for raising your visual literacy

1 Look at good photography. I'm not saying copy anyone, but go be impressed by somebody. Go find the photographers, and with the internet, you have no excuse not to. I found that most photographers are not literate in the sense that they don't know the 'oeuvre,' so to speak of, from over 200 years of photography. You might think you are on to something unique, but it could have already been done lots of times, and that's going to shape your approach.

2 Practice, practice, and practice some more. You've got to be out shooting all the time, even if it's a cloudy day. Even if you don't feel inspired by anything, make five images and see if there is one you can get to work compositionally.

3 Really look at your own work and try to be as objective as possible. You've got to understand what it is that you're doing so you can change it if necessary.

4 Find a mentor – a photographer that's better than you, that you look up to and trust – and follow their advice. Get them to be tough on you. As my mentor, Ralph Gibson, used to say, if you want compliments, ask your family!

5 Finally, think about your photographic legacy – the body of work you want to leave behind. Many people are happy just taking snapshots for fun or to preserve memories, and that's fine, but if you are interested in getting really good, you've got to start looking at your work as a whole and what it is that you're trying to create. And then make sure you do this with intention!

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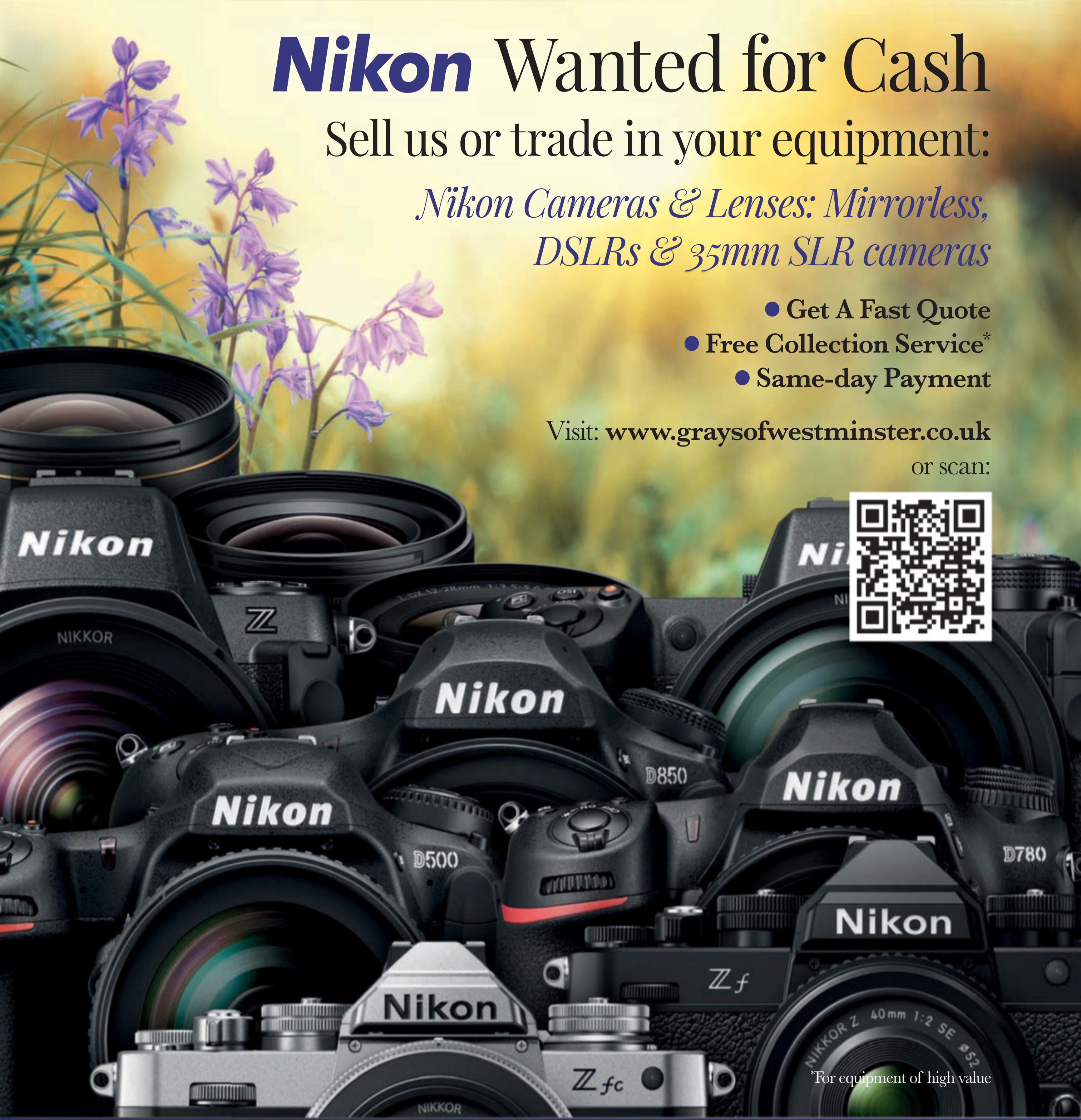
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State your intention

While *Visually Speaking* offers practical advice on improving your visual literacy through composition, lighting, exposure, contrast, colour, alignment, balance, repetition, lens choice and more, Ted argues that the vital thing is to be 'intentional' with your photography.

'A lot of enthusiast/hobbyist photographers are not very intentional in their work,' he observes. 'They're not composing a photograph, capturing the subject matter, with intention. They're just kind of lifting the camera and shooting.' While formulating his ideas around intention, Ted acknowledges the debt he owes to his mentor, the famous fine-art photographer and veteran Leica ambassador, Ralph Gibson. Gibson trained with US documentary legend Dorothea Lange, and he'd recall how she'd talk about the concept of a 'point of departure.'

In practical terms, this means instead of aimlessly wandering the streets hoping for a photo to happen, you need a sense of purpose, of intention – an intention to shoot interesting trees, or small architectural details, whatever. 'But a lot of photographers don't ever find this point of departure,' Ted argues. 'They're kind of floundering around just taking pictures of "things".'

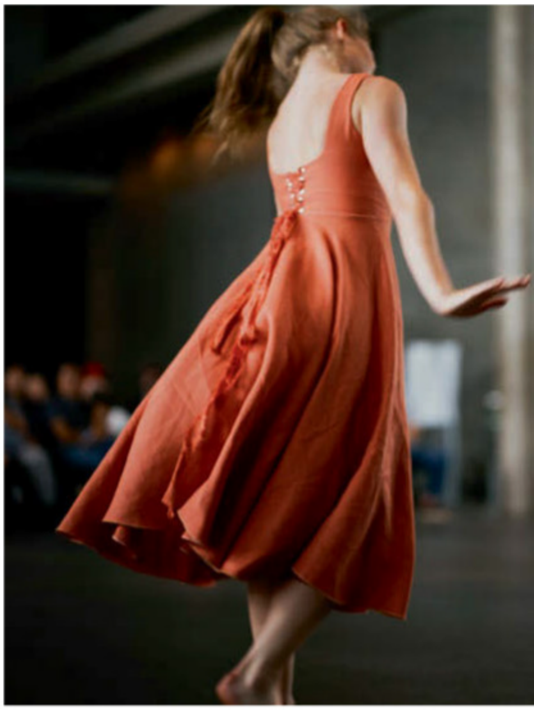
But how does this apply to more spontaneous types of photography, such as street? Ted stresses that while the best street photographers can't predict what will unfold in front of them, they have already developed a visual language for capturing these 'happenings'.

So in practical terms, this could be framing their subjects in great light, for example, or making the most of interesting angles, shapes and other graphic elements. (As an aside, former AP editor Damien Demolder is noted for the skilful use of light in his street photography, so it's part of his 'intentional' approach. Don't miss the last chance to attend one of Damien's photo walks at our forthcoming Festival of Outdoor Photography – visit bit.ly/apfopshow and readers can save 25% using the code FINAL25 at checkout.)

Ted cites Ralph Gibson as the very definition of a highly visually literate and intentional photographer, well known for his masterful use of recurring visual motifs and explorations of the relationship between contrasting elements. 'But the biggest thing I learned from Ralph was that I wasn't spending enough time analysing my own work,' Ted recalls. He'd tell me that my pictures could be tightened up so much. And the only way I was going to understand that was to go back and look through my images and spend time with them – you've got to know your work inside out.' Ted also recalls how Gibson recommended sticking to one 50mm lens as a way of improving, as so many great images have been taken using this focal length.

Seek feedback and practice… lots

Visually Speaking covers a huge amount of ground, but strikes a nice balance between straightforward 'take better pictures' tips and more abstruse philosophising about aesthetics and the relationship between photographer and viewer. It's highly recommended for anyone who wants to create work that goes beyond a mere record shot, and I particularly like the book's emphasis on becoming part of a photographic community – and continued practice. This is something that all photographers can benefit from, however much you believe you already understand the principles of good composition. 'Photography is about discovery and learning how to see things,' Ted concludes. 'Remember in painting, you create the whole scene but in photography you have to find it. You have to previsualise. You have to be very perceptive… The amazing thing about photography is that it only exists in a moment. That moment is unique and will never come along in the same way again.'



Clockwise from top left: Ted shares lessons from his passion for dance photography

There is a detailed discussion of colour. Ted's a big fan of the classic film look

Working in layers is another key tip

TED FORBES
VISUALLY SPEAKING

About Ted Forbes

Based in Texas, Ted Forbes is a photographer, educator and host of the hit YouTube channel, The Art of Photography. His new book, *Visually Speaking*, is aimed at all photographers seeking to better understand the art of producing images that resonate with the viewer. Available now on Amazon for £20. See **tedforbes.com**

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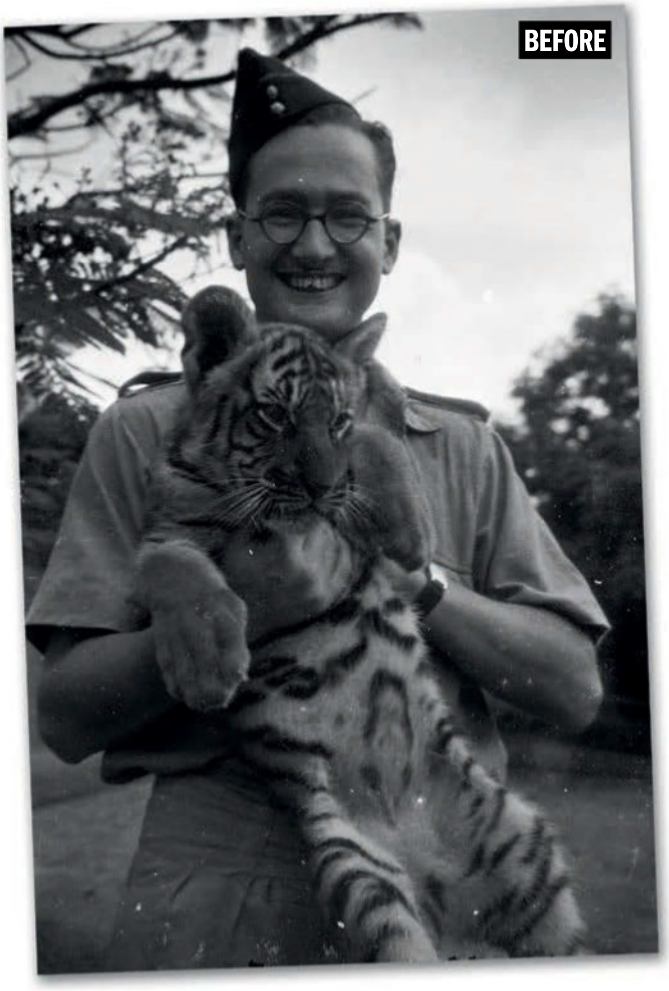
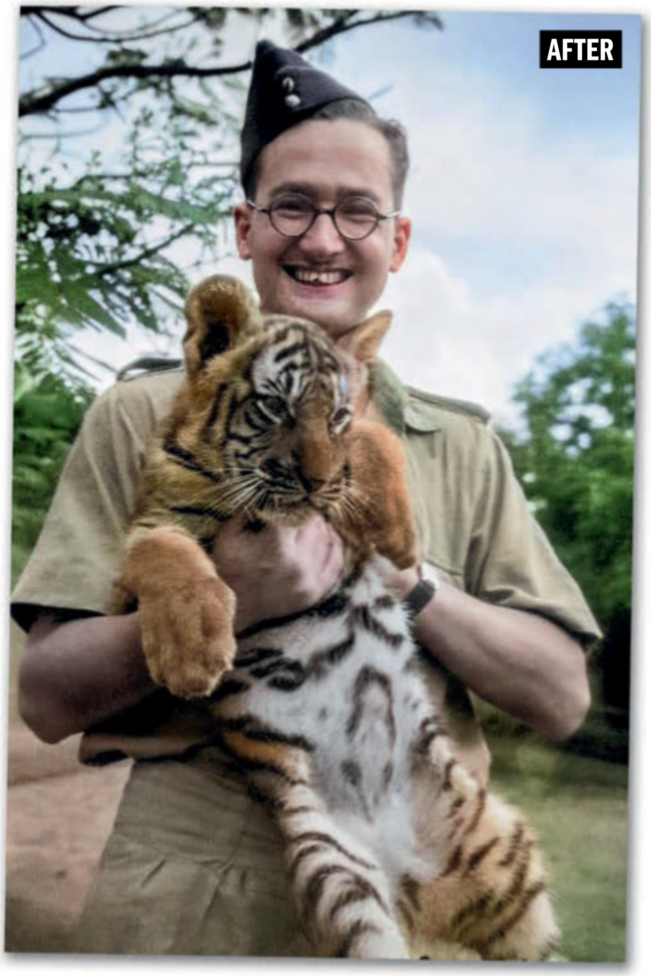


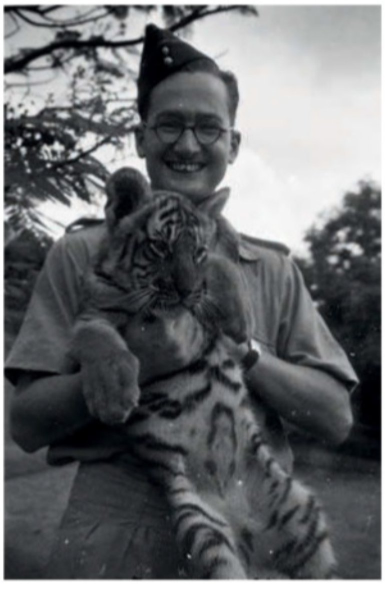


The future meets the past

Richard Sibley uses the latest Adobe Photoshop filters and other AI software to edit, restore and bring old family photos back to life

About once a year, I trawl through my archive of images, and without fail, I notice old photos that I seemingly forgot to edit or simply discarded as not worth the effort. What always amazes me is how raw processing, lens corrections, noise reduction and sharpening have evolved. Throw in new AI features, and the images that I shot on my Nikon D70 and D300 and discarded can be dragged back into something usable. Things that would have taken hours or simply been impossible in Photoshop years ago are now just a click away.

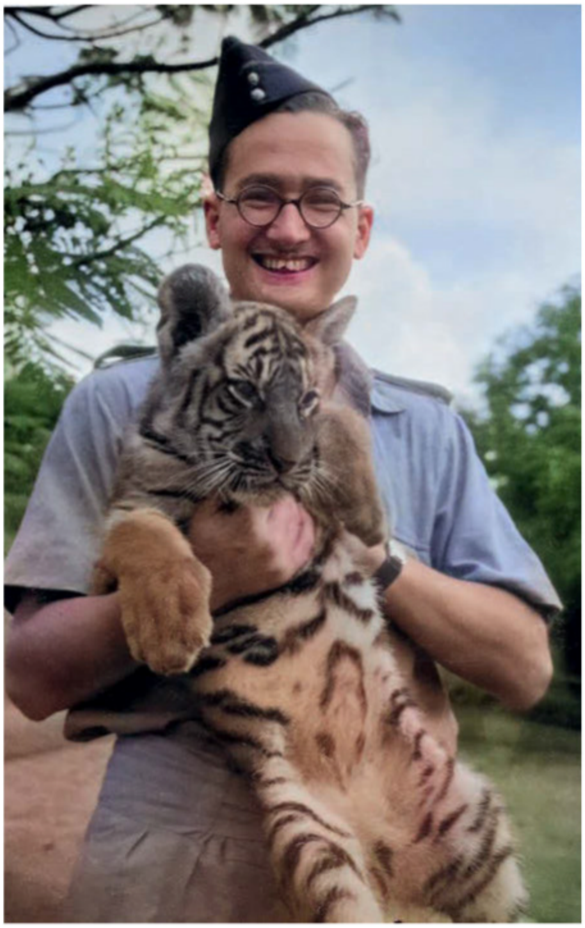
But what would happen if I could apply these same techniques to even older images? This is the situation I found myself in when I last perused my archive, coming across some family photos that were taken of or by my grandfather during his time in India during World War Two and life back in England in the years after. I vaguely remember being tasked by my uncle to scan the old medium-format negatives so that there was a digital copy, but I'll hold my hands up and say that I didn't do a good job. Most of the negatives were in poor condition and hadn't been exposed properly in the first



place. Others were quite badly scratched and dusty. It was a beautiful set of family photos, but they left more than a little to be desired as a digital archive.

There was one image in particular that stood out from all the rest, and one that I wanted to try to restore to a condition in which it could be proudly put on display. It was an image taken during my grandfather's time serving in the Army Pay Corp. in India during the war. As he died years ago, I'll never be able to find out the circumstances that led to him holding up a tiger cub with a nervous grin on his face, but I have the photograph of it, and it is an excellent image in the family archive.

The image had a good level of contrast, and I'm guessing from the depth of field that it was probably taken with a Pocket Vest camera rather than a Brownie. Regardless, it had hundreds of dust and scratch marks. I wanted to tidy up the image, sharpen some details, increase local contrast and colourise the image in a way that wouldn't lose the vintage look and feel. In summary, there was work to be done.



The process

Adobe Lightroom was the starting point, and I made numerous changes to the contrast, sharpness and detail before exporting the image to Adobe Photoshop where the real fun would begin. The first task was removing all of the dust and scratches. One of the AI tools I was excited to try was the Adobe Photo Restore filter. It is one of the new(ish) Neural Filters that use AI processing (whatever that means) to help restore images to at least some of their former glory. There were various parameters I could control. However, the marks on the image were simply too much for the tool.

Removing the dust and scratches required blurring a lot of detail in the image. It would be fine if that detail were against a blue sky, but when there is a tiger cub with fur and whiskers, a lot of the fine details here were also lost. I also tried to get a second opinion from Topaz Photo AI, but sadly, the results were similar; everything was blurred and sharpened at key edges, leading to my grandfather's face looking waxy and the tiger cub looking like its fur had been styled with Brylcreem.

I cursed my lack of preparation years before, and the fact that I didn't clean the negatives and/or use a scanner that applied automatic dust removal. I also cursed whoever developed the film, as they needed to hold their hands up for more than their fair share of these marks. I realised that AI wouldn't help this particular task much – I would have to take it on manually.

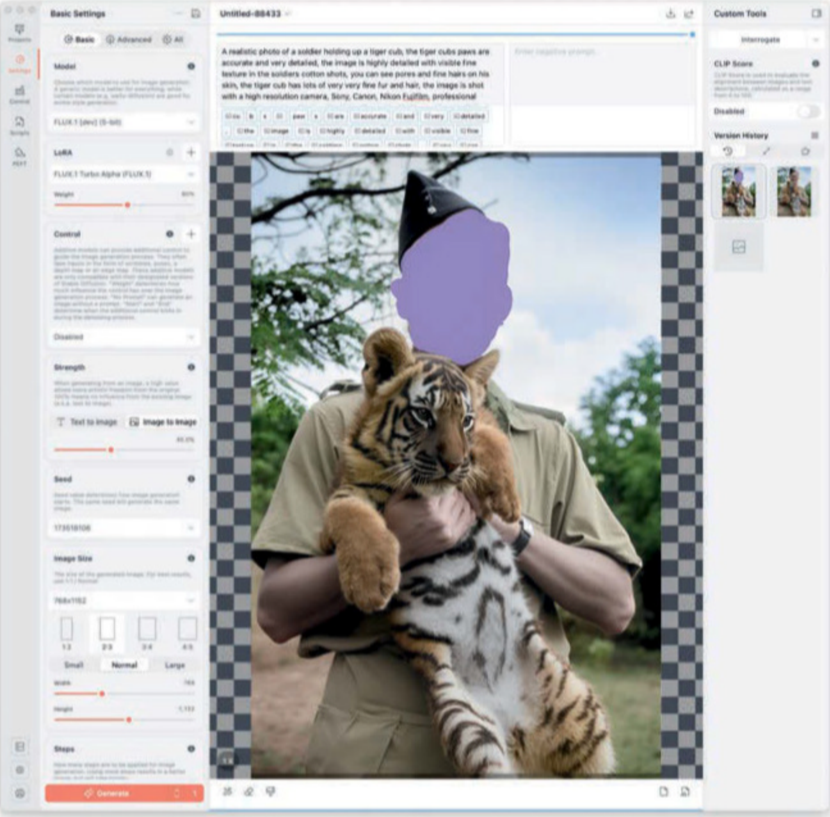
You would think that Lightroom would be the best software for this task, but the way it works by cataloguing each change to an image and then previewing it live meant that my M4 Mac mini quickly ground to a halt with the sheer number of dust spots I was removing. Photoshop, on the other hand, ploughed through them. It is the same tool, but it works so much more efficiently in Photoshop.

Section by section, I removed the worst of the dust and scratches. I'm not exaggerating when I say it took an hour or so. Annoyingly, I am sure that this kind of task will be just a click with an AI tool

Facing page, bottom: The original black & white image of my grandfather that I had to work with

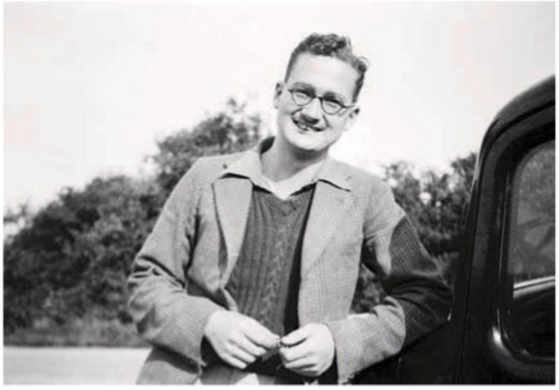
Above: The image after I had removed most of the dust and scratches manually in Photoshop. The image was then automatically coloured using Photoshop's Colorize Neural Filter

Right: Using DrawThings AI software on the Mac, I masked my grandfather's face whilst the AI software redrew the rest of the remaining image



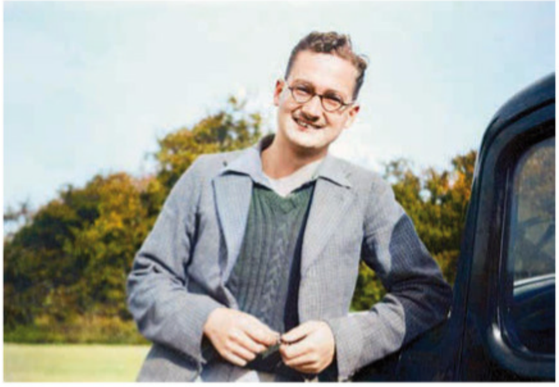
A realistic photo of a soldier holding up a tiger cub, the tiger cubs paws are accurate and very detailed, the image is highly detailed with visible fine texture in the soldiers cotton shots, you can see pores and fine hairs on his skin, the tiger cub has lots of very very fine fur and hair, the image is shot with a high resolution camera, Sony, Canon, Nikon Fujifilm, professional

COLORIZE.CC



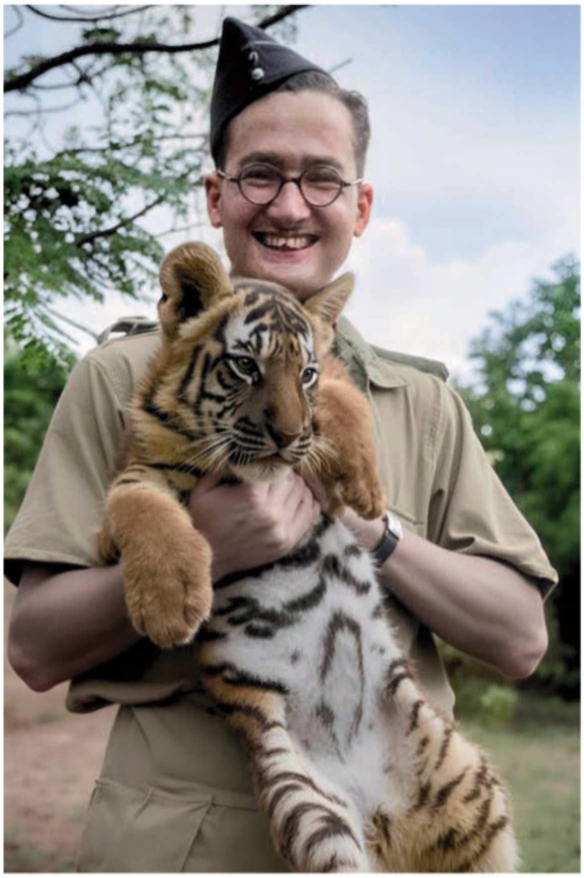
Besides Adobe Photoshop, Topaz Photo AI and Skylum Luminar Neo, there are countless other tools available that are bridging the gap for AI for photographers. New software is being released all the time, and AI generation software is improving at a pace where you can just tell the software what needs doing to the image and it will do it.

One company I discovered through a Google Search is Colorize.cc, which is an online upload service. You simply upload your black & white image and it colourises it. I tried it with a shot of my grandfather leaning against his car on a drive out in the countryside. The result was excellent – as good as, if not better than, the Colourise filter in Photoshop. It costs $12 to have up to 50 photos coloured.



Top: One of the other images of my grandfather that was in good condition

Above: The image after it had been automatically colourised using the Colorize.ai website service



Left: The AI generated image blended in Photoshop with the face from the original face. Note how detailed the AI generated tiger's face is and the differences in the creases on the shirt

Facing page, bottom left: The final retouched and colourised image, with no AI generation

within a year, but for now, it's just not there, at least not enough for this demanding photographer who doesn't want quality diminished too much.

Colourising

With at least the majority of the scratches and dust spots removed, it was time to get a bit creative. Often, when colourising images, you simply rely on computer AI to guess the colour of clothes and other features. However, with my grandfather in his army desert uniform, his Army Pay Corps navy hat, and as tiger cubs are still in existence, it would be easy for me to see how accurate Adobe's Colorize Neural Filter could be.

The software transforms black & white images into colour ones with a simple click, and I was pretty amazed by the result straight out of the box. It wasn't perfect, but as a starting point, it was more than good enough. The filter also allows you to make manual colour adjustments, clicking on a part of the image and selecting a colour from the colour palette. I had thought ahead and had downloaded a picture of a tiger, and using the colour picker tool, I created my own tiger-themed colour palette that I could apply to different parts of the image. It was a straightforward process and far simpler than creating multiple layers of different colours, masking, and changing layer opacities and blending modes – all things that I would have had to do ten years ago to achieve the same effect.

Going further with AI

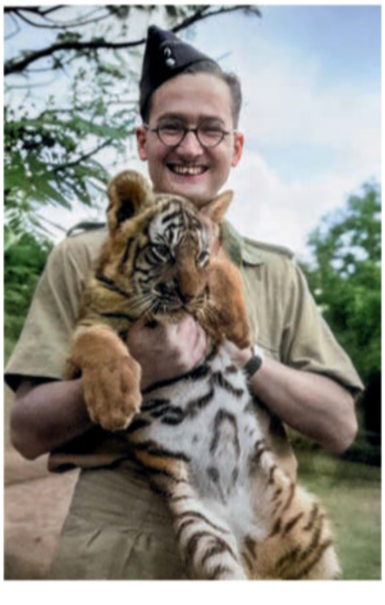
One thing I wanted to see was just what would be possible with the latest AI technology. I have been experimenting with DrawThings, an app available for Apple iOS and Mac OS that allows you to create AI images using different models and with complete control over the often complex process. Like Photoshop, it also allows you to 'in-paint' – using AI to edit just part of an image. The most important part of the image of my grandfather was his face, and AI has a habit of changing faces just enough that they are no longer recognisable; I don't want to lose my grandad's chipped front tooth, or make his eyes more open, or remove the scratch on his glasses – that was who he was. However, I thought getting more details on the tiger and its fur would be nice. So I loaded the photo, masked around my grandad's face, and prompted the software to generate an image of a soldier holding a tiger cub; it would use my original image as the reference and I weighted it so that it would take 60% of the original image and add 40% of its own creation, based on my written prompt. The result was impressive, but not perfect.

I went back into Photoshop and added my grandfather's face. There is a very AI feel to the rest of the image; the tiger cub looks artificial and too perfect, too smooth and waxy, and that Brylcreem effect again on the fur. Overall, though, I was impressed with what had been done. I was using AI to tidy up and create detail in an image that I simply didn't have. The elephant in the room is that the detail isn't there in my grandfather's face, which now looks a little off. This is where some old-fashioned Photoshop skills came into play, such as adding some film grain to the AI part of the image, just to soften it and take away the effect. The result is passable, especially for a 5x7in print, which was my intended output.

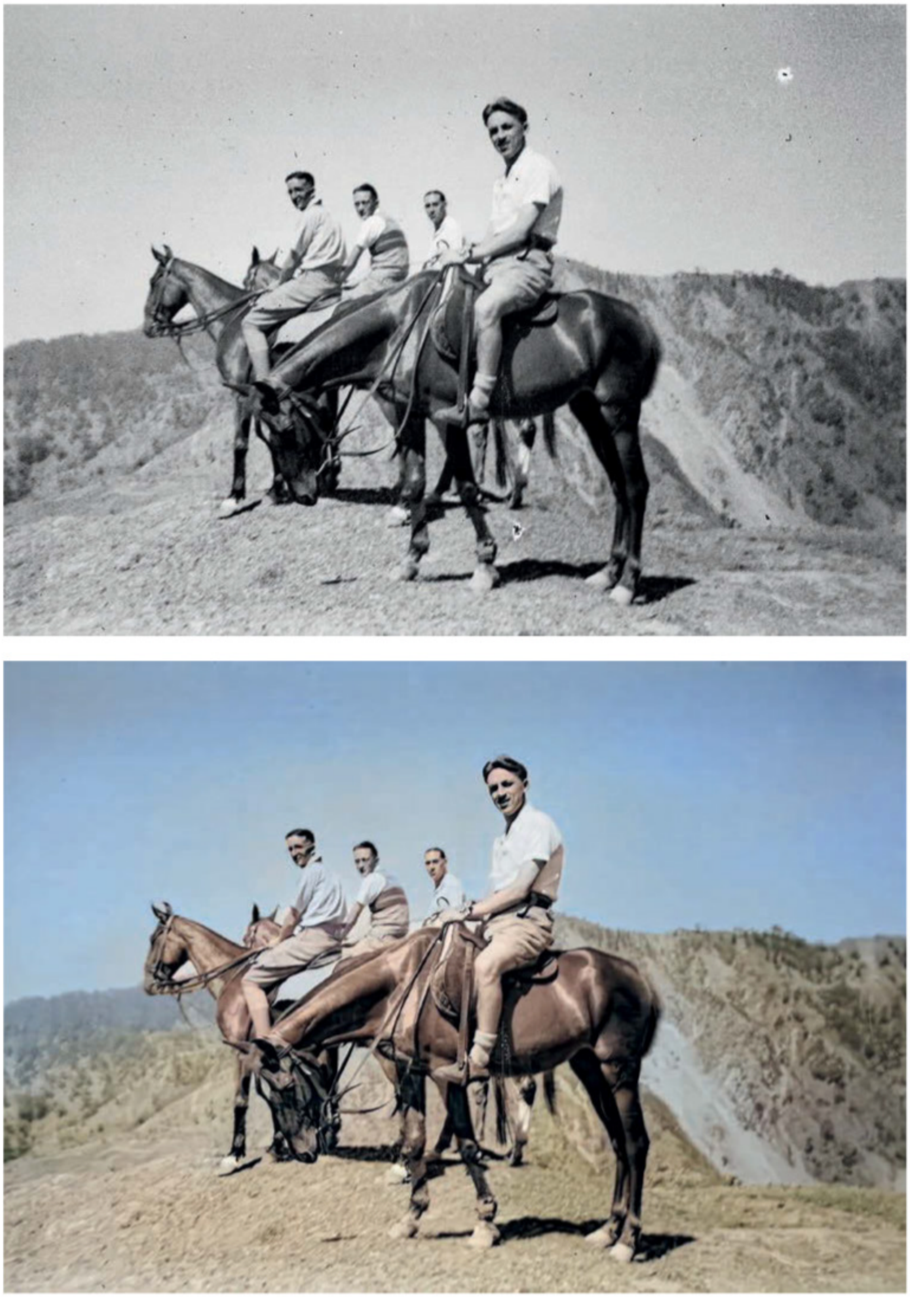
The future

The way AI has the potential to restore and recover images is exciting and has a tremendous amount of potential, but it also raises ethical questions. Putting aside how AI models are trained, when does an image stop becoming real or historically accurate? Is it preferable to have an old, damaged print or negative, or is it better to have an image that is sort of digital fiction, even if that fiction does have the best of intentions? Personally, I think there is a place for both, depending on your end goal. Despite a lot of swearing, I love the image with the dust and scratches as it, in itself, adds to the history and authenticity of the image. Equally, I love the technology and how I have been able to see the image like I never have before. But there is another step I want to take.

Using an Image to Video AI generator, I can prompt the creation of a short video that will bring the past to life. I would love to see my grandfather look down at the tiger cub and smile anxiously, or have the tiger cub lick its paw. Who knows what happened in the moment after the photo was taken, but it would be fun to imagine. It would also be interesting for my father to see his dad at that age, in colour and moving; there is no video, let alone film footage of him, so being able to image and visualise him at that point in his life is something akin to magic – like having a time machine.



Below: The next image i am working on, with the original and then a retouched, automatically coloured image



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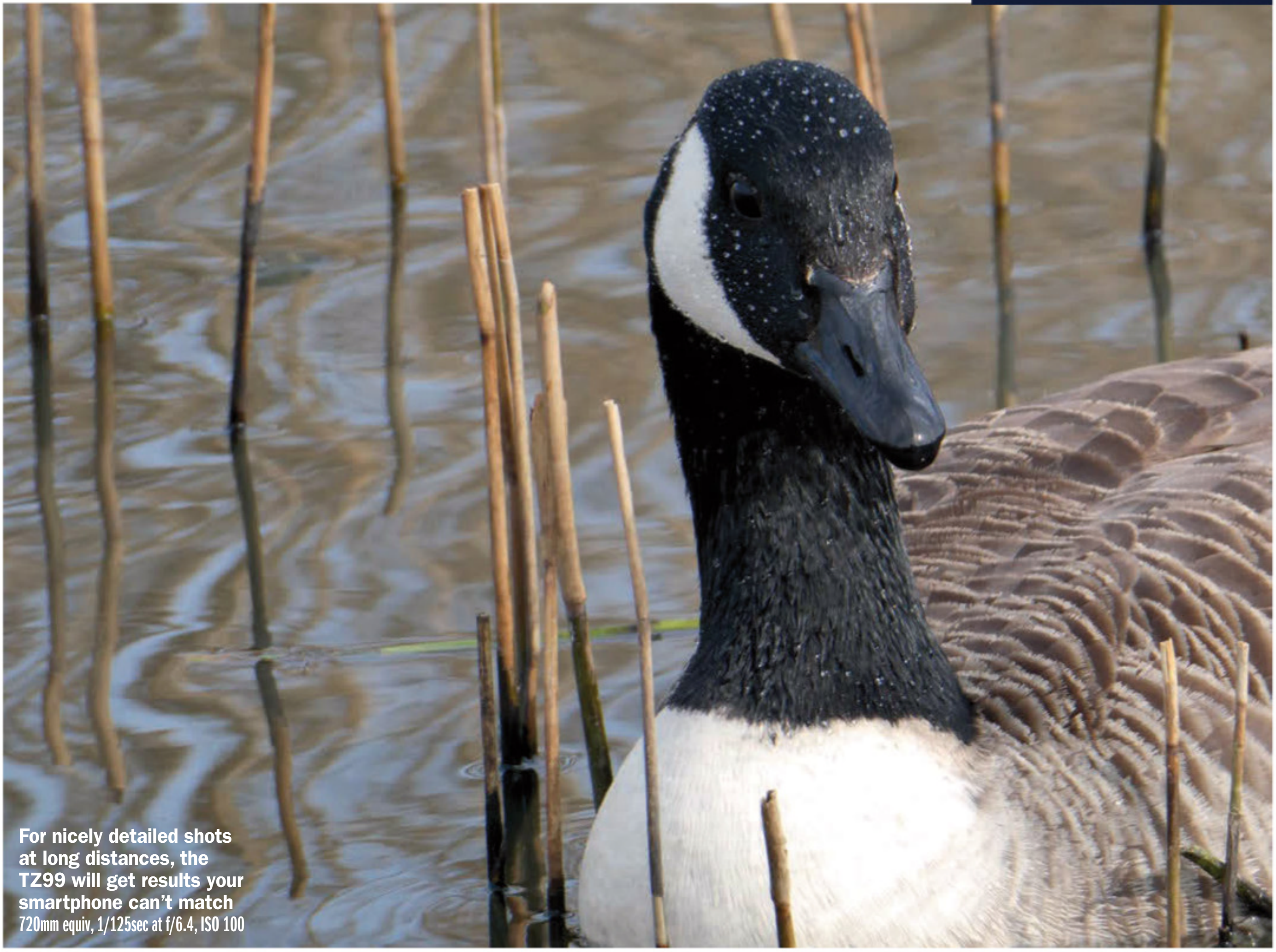
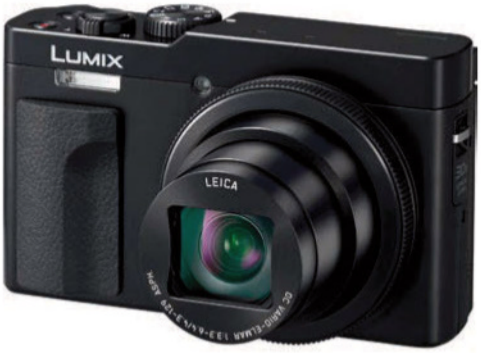


For nicely detailed shots at long distances, the TZ99 will get results your smartphone can't match
720mm equiv, 1/125sec at f/6.4, ISO 100

Panasonic Lumix TZ99



For travel and everyday shots, this 'travel zoom' compact is a good, dependable option – but there are some drawbacks, says **Amy Davies**

At a glance

£469

- 20.3MP 1/2.3in MOS sensor
- 24-720mm equivalent f/3.3-6.4 lens
- ISO 80-6400
- Up to 10fps continuous shooting
- 4K 30fps video recording
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- USB-C in-camera charging

In recent months, a few new bridge and compact cameras have been announced, including the Panasonic Lumix TZ99. This new model follows on from the 2019 TZ95 and the 2022 TZ95D. But it uses the exact same sensor and lens combination, and a very similar body design as the TZ95D. Only now it has added USB-C charging, and removed the electronic viewfinder.

TZ95 vs TZ99: what's new?

It would be reasonable to ask what the difference between the TZ95D and the TZ99 is – especially if you were thinking about upgrading.

Well, in a nutshell, the differences are on the whole minimal – and not necessarily good. There's now USB-C charging, which is great for using the same charger as your phone, laptop etc.

However, Panasonic has also taken the decision to remove the small electronic viewfinder that

Focal points

The TZ99 places a long zoom lens in a relatively small and pocketable body design

Mode dial

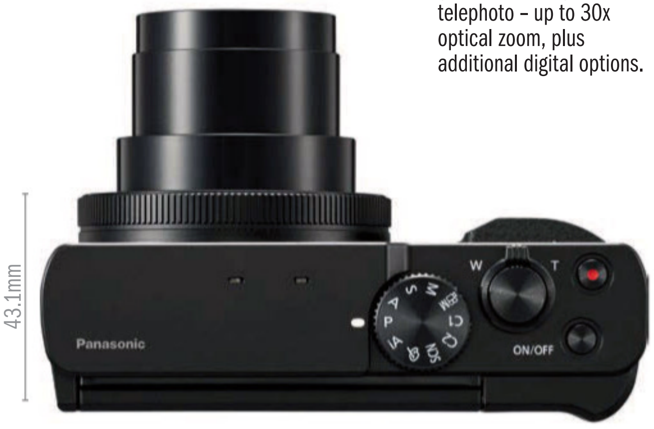
All the usual shooting modes are grouped together here, including C1 and C2 positions for additional user-defined camera setups.

Video record button

Being able to quickly grab videos is very easy thanks to the large and obvious video record button on the top of the camera.

Zoom rocker

Use the zoom rocker to go from wideangle to telephoto – up to 30x optical zoom, plus additional digital options.



Zoom Frame Assist

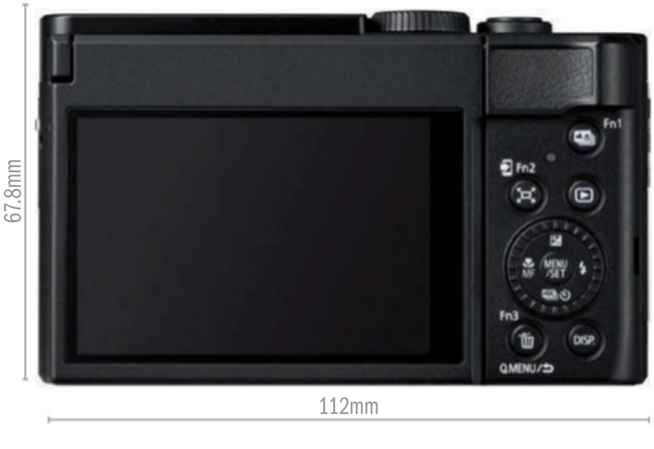
Hold down the Zoom Frame Assist button if something wanders out of frame. Relocate the subject, release the button, and the zoom will return to where it was.

Tilting touchscreen

The touch-sensitive screen can face forwards. Useful for videos and selfies.

4K Photo modes

4K Photo is useful when attempting to photograph fast and erratic subjects. You can also reassign these buttons to control something else if you prefer.



was found in the TZ95. This might not be something you'd use for every shot, but sometimes – for example in bright and sunny conditions – it was really useful.

Other than that, the sensor and lens combination is exactly the same, so image-quality-wise, there should be no improvement.

Features

The TZ99 has a 20MP 1/2.3in sensor. These days, even several smartphones have bigger sensors. It might be easy to be disappointed by that, but it's this small size that enables the big zoom in something which can still fit in your pocket. Still, it's something to consider if you're someone who might shoot in low light very regularly.

As for that lens, you get a 30x optical zoom. That's an equivalent of 24-720mm, with maximum apertures between f/3.3 and f/6.4. For even further reach there's digital zoom up to 60x (1440mm equivalent) also available. This optical zooming capability is significantly better than any current smartphone can deliver, making a camera like this appealing for genres such as travel and wildlife.

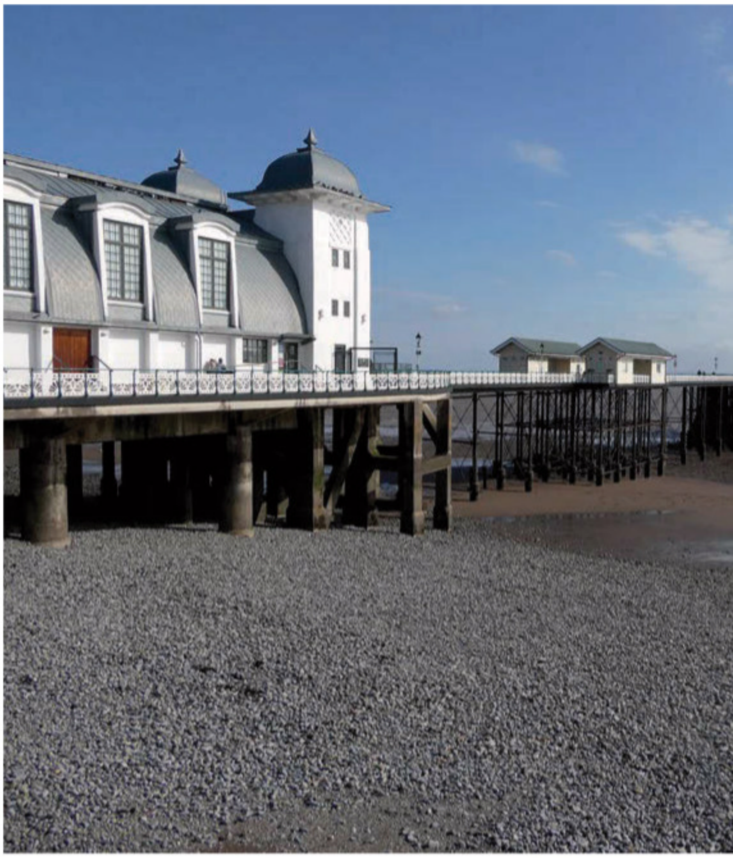
Video recording is available at 4K 30fps. The screen can tilt up to face the front, which you can use for selfies and recording pieces to camera. One minor improvement here compared with the TZ95 is that you can now record for up to 90 minutes at a time in 4K, rather than 30mins. This goes up to 100 minutes if recording in Full HD.

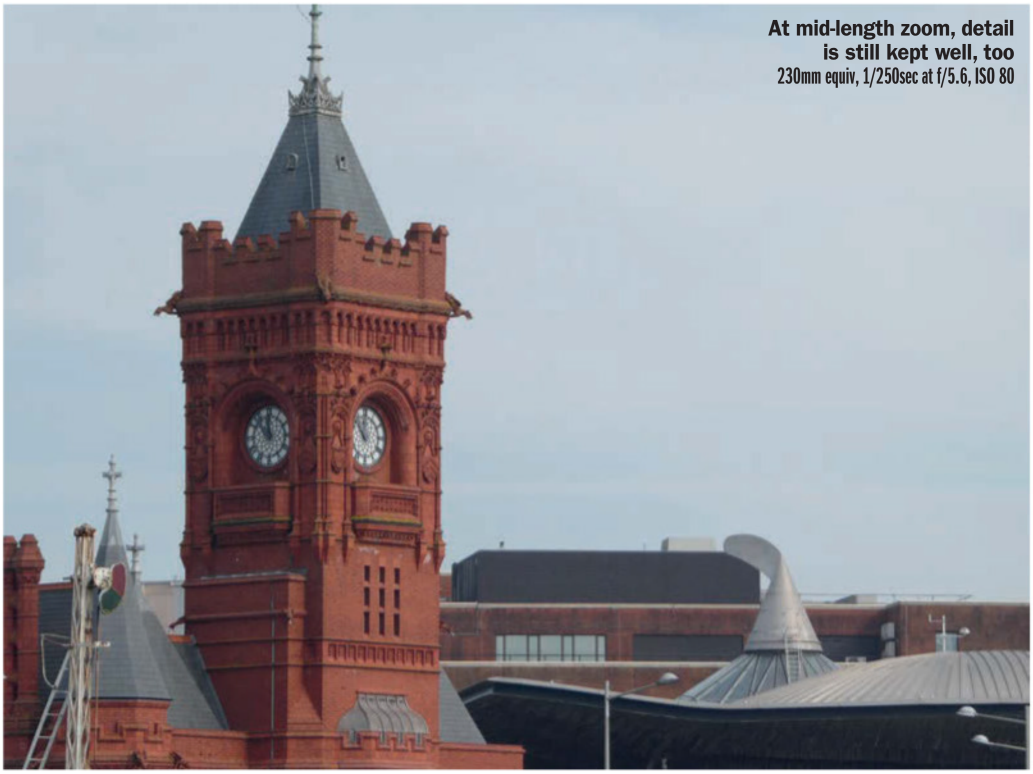
4K Photo is also something which utilises video recording, allowing you to extract stills from short video clips. This can be useful when photographing moving or unpredictable subjects, such as pets or children.

Other specifications of note include USB-C charging, built-in Wi-Fi and Bluetooth, and the ability to record in raw format.

Build and handling

If you're looking for a pocket-friendly camera that still gives you the ability to zoom far, then the TZ99 is the one for you. Measuring 112x68x43mm and weighing in at 322g, it's





At mid-length zoom, detail is still kept well, too
230mm equiv, 1/250sec at f/5.6, ISO 80

narrower and shorter than most smartphones, but it's probably 3x as thick. If you've got very tight pockets you mightn't fit it in easily but coat, jacket and loose jeans pockets should be a winner.

This is a good camera for travel and days out
24mm equiv, 1/2000sec at f/3.3, ISO 80

Despite being relatively small in size, there's a decent feeling of chunkiness to the camera, with the rubberised grip on the front helping it to sit nicely in your hand. There's a smaller textured grip on the back for your thumb.

A mode dial sits on the top of the camera, where you can quickly switch between automatic and PASM modes. Indeed the option of full manual control is something that might also appeal to those who feel a bit frustrated by their smartphones. There's also space here for some custom groups of settings, as well as scene and Art modes.

For zooming, a rocker switch is found around the shutter release on the top of the camera. Near to this is a video record button and the on/off switch.

On the back of the camera, all of the buttons here are grouped to the right-hand side so you can operate them all when holding the camera one-handed. They include a Menu button, one for switching macro focusing on and off, and a playback button.

There are three customisable function buttons. These can be set to a number of different options, but by default they access the 4K shooting modes, the Quick Menu and the Zoom Frame Assist functionality. The latter is really helpful when you're trying to frame distant subjects that might wander out of frame when you've zoomed in. Bearing in mind that at very long focal lengths, even slight movements can drastically alter composition, it's a button you might find you use quite a lot. Hold down the button and the lens will momentarily zoom out, to allow you to find the subject and reposition it in the frame. Release the button and the zoom will return to its previous length, and you can recompose as necessary.

It's useful to be able to customise the buttons to something else, though, if you find you're not using their usual functions. For example, I don't make use of 4K Photo very often, so I'd happily exchange that for something else.

Screen

At 1.84 million dots, the TZ99's screen is reasonably detailed and bright. It's touch-sensitive which is useful not only for moving through menus, but also for quickly altering the focus point you want to use. You can use it to swipe through your images in playback, too.

It's also a bonus that you can tilt the screen up through 180°, so it can face forwards, which is helpful for selfies and recording to camera. That tilting screen can also be handy for shooting from the hip. It's a shame that it doesn't tilt downwards, for shooting from above, but I wouldn't say it's a deal-breaker. If necessary, you could just turn the camera upside down.

I'm disappointed by the removal of the viewfinder. In the TZ95, it was very small and not particularly bright. Nevertheless, I did find myself using it reasonably frequently, although perhaps this is just personal preference. You could argue that as Panasonic is aiming this at a smartphone-wielding audience, who don't use viewfinders, it makes sense to remove it. But I still think it's a shame.

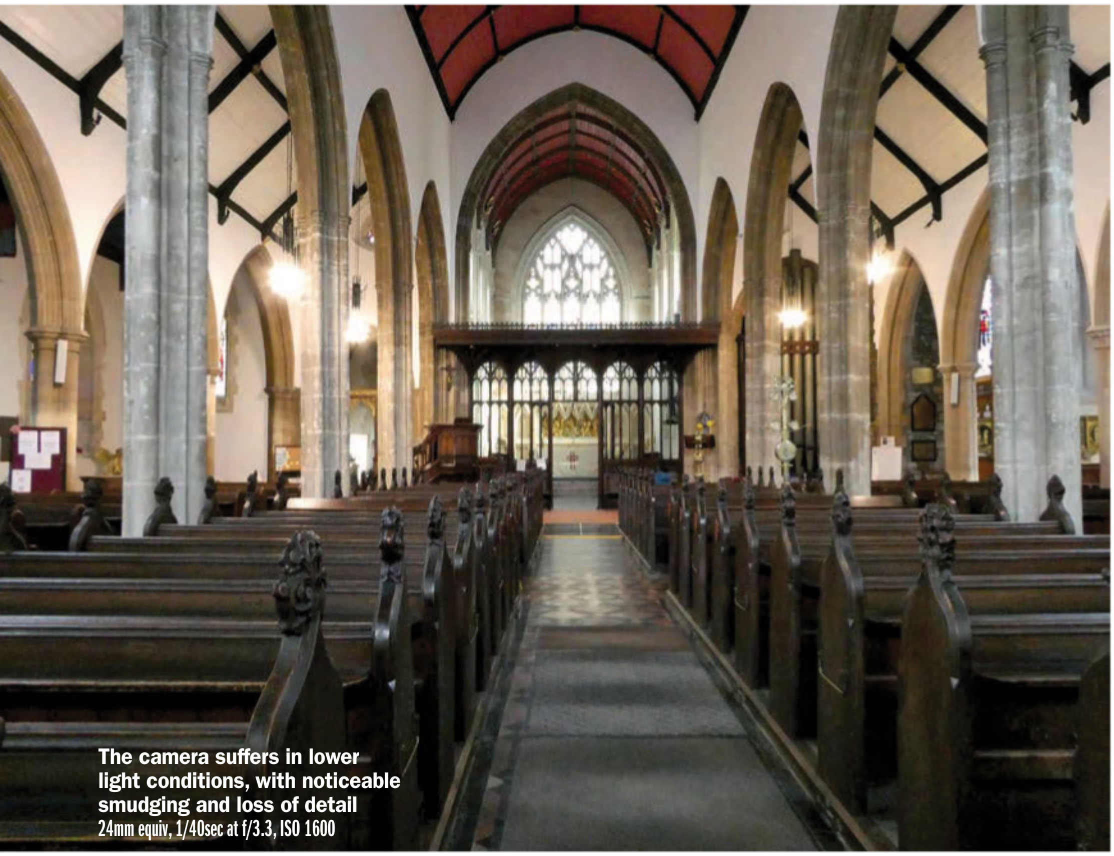
Image quality

With a camera like this, you shouldn't really expect super-high image quality. Instead, the flexibility it offers to get you closer to the action is why you'd buy it – especially if you want something that is also pocket-friendly.

As I found with the TZ95, with patience, consideration, and perhaps lucky conditions, you can get some good shots with the TZ99. In effect, that means when shooting in good light (that's not too bright or contrasty), having the ability to hold the camera still, and photographing things that don't move too rapidly, you'll get the best results.

On the whole, I'm fairly pleased with colours and detail – the latter especially so if you

'If you're looking for a pocket-friendly camera that still gives you the ability to zoom far, then the TZ99 is the one for you'



The camera suffers in lower light conditions, with noticeable smudging and loss of detail
24mm equiv, 1/40sec at f/3.3, ISO 1600

don't examine your images too closely, or zoom in. It's even possible to get some nice shallow-depth-of-field effects when shooting with the telephoto end of the lens. At wideangle, though, images aren't really any better than those that even a budget, low-end smartphone can deliver these days. So if you don't think you'll make use of the long zoom lens, think carefully about whether you actually need or want a separate device (I'm making the assumption that most people these days have a smartphone).

Images taken throughout the zoom range are pretty good, especially if you are able to shoot steadily. This is another reason why removing the viewfinder is a shame – simply holding the camera up to your eye as a third point of contact helps keep the camera steadier. That's just not possible here, of course. That said, there is inbuilt 5-axis hybrid stabilisation which helps a lot. But once you get past 20x, then it helps if you can somehow steady yourself, for example by leaning your elbows on a wall. What I tend to do is make sure I take several shots and hope that at least one will have the detail and sharpness that I require.

When it comes to low light, though, this is a camera I simply can't recommend. Even in slightly dim conditions, you'll see lots of smudging and loss of detail, owing to the small sensor. Almost all modern smartphones can easily outperform the TZ99 in this area, thanks largely to multi-shot processing. If low light is something you want to shoot often, then bear this in mind when considering the TZ99.

As for autofocus, the TZ99 is reasonably quick to focus. You can also switch on focus tracking, which can help when photographing moving subjects, at least to an extent. It's unlikely you'll be able to capture anything too erratic or swift – so birds in flight will be a challenge – but you can have better luck with more placid animal behaviour, such as ducks, geese, and swans swimming on a lake, and so on. Switching on 4K Photo can be a good option for faster subjects, so long as you're happy with an 8MP file at the end of it.

Value for money

The price of cameras like this has risen in recent years as they have become very popular thanks to TikTok influencers. It became tricky to get hold of the TZ95 last year, with prices going crazy. I saw some for sale at £800.

So in a sense, although the TZ99 doesn't bring anything new to the party, it does bring the prices back down to a more sensible level, being as there are more on the market now. At the time of writing, the TZ99 will cost you £479. That's still not cheap, but it's a fair bit less than we've seen before. If you're in the market for this kind of camera, your options at the moment are otherwise limited – there are no current competitors out there.

For those looking for something travel-friendly while also still having good zooming capability, it's decently priced. But you have to really want to use that zoom, for buying one to make sense. If you're mainly going to shoot at the 24mm end of the lens, or you want to shoot low light, you'd be better off saving cash and sticking with your phone.

Verdict

Amateur Photographer Testbench ★★★½

RIDING on the compact camera resurgence of late, the TZ99 is a good choice for those who want a pocketable 30x zoom camera. Smartphones have well and truly taken over from the basic point-and-shoot, but the TZ99 offers you something that you simply won't achieve with even the best-performing smartphone – and that's zoom and lots of it. So if that's what you need or want, then it's a great option.

This is a camera that is particularly well-suited to travel, giving you lots of versatility in your pocket. It can also be good for some kinds of wildlife, presuming the light conditions are good. In low light, though, is where the TZ99 falls down. That's not unexpected – the same was true of the TZ9 – but it's important to be aware of the fact.

On the whole, this is not exactly an upgrade from the TZ95. The only 'new' feature is the EU-mandated addition of USB-C charging, rather than micro-USB. Indeed, removing the viewfinder could see some say that it's a downgrade – but I guess that depends on how often you think you might use one of those. For me it's not quite a deal-breaker, but I do miss it.

Overall, for those who want a long zoom in a pocket device, this is a decent buy, so long as you only expect good pictures, rather than superb ones.

For and against

+ Massive 30x optical zoom range
+ Front-facing touchscreen
+ In-camera USB-C charging
+ Fits in your pocket
– Poor low-light performance
– Viewfinder has been removed
– No image-quality upgrade from predecessor

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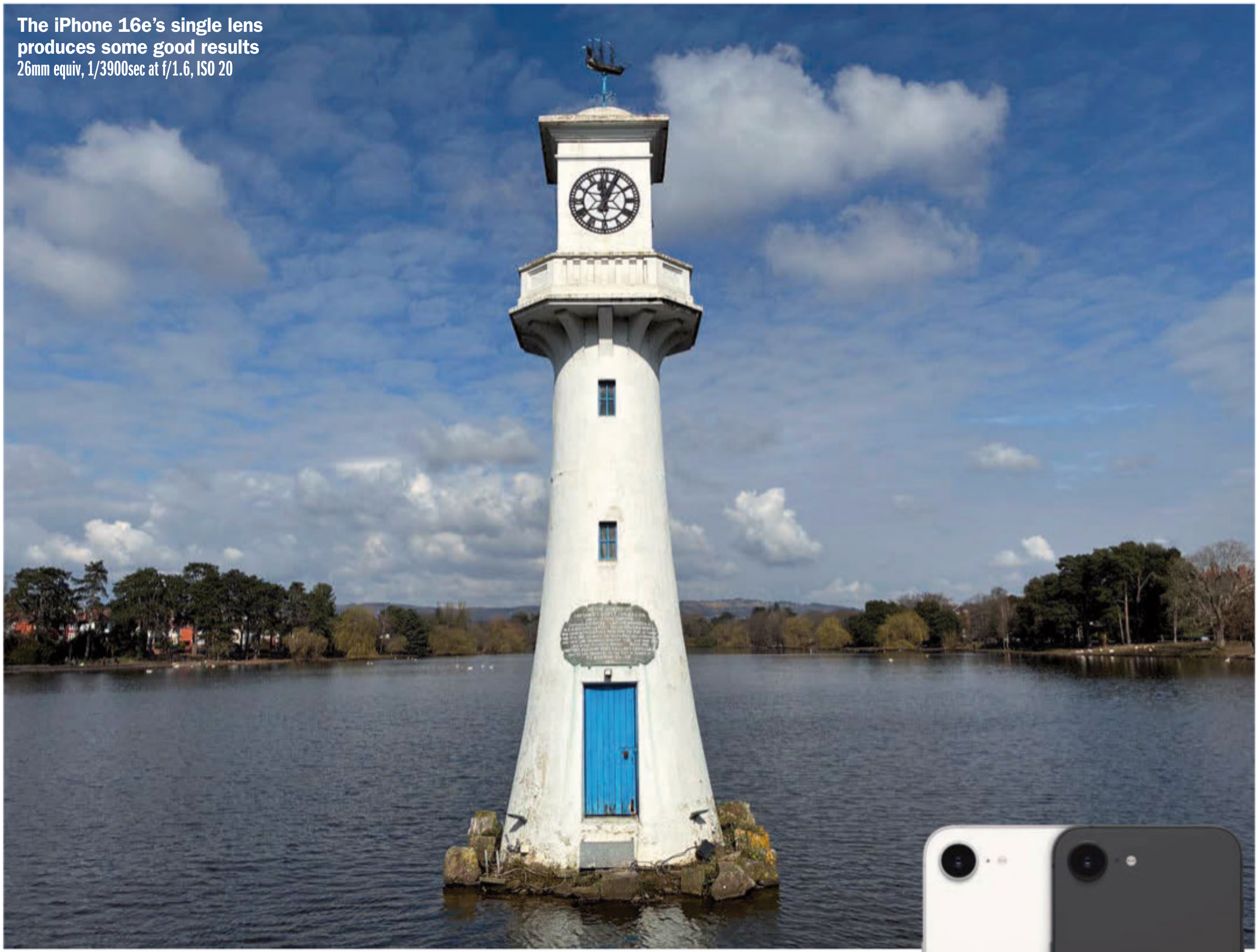

The iPhone 16e's single lens produces some good results
26mm equiv, 1/3900sec at f/1.6, ISO 20

iPhone 16e

With just one camera, this budget iPhone feels a little underwhelming for photographers – but can it deliver good results? **Amy Davies** takes a closer look

Apple's latest releases usually end up at the top of our list of the best smartphone cameras. But, the company has a reputation for making expensive models. Step forward the iPhone 16e, which aims to give users some of the latest technology in a cheaper device. Starting at £599, the iPhone 16e is a lot more affordable than the iPhone 16 Pro, and offers a significant cost-saving over the standard iPhone 16 (starting at £799).

But there are sacrifices to be made. Most obviously, you only get one camera. At a time when even sub-£300 Android phones have at least two camera units, this feels like a retrograde step.

Features

The single camera has a 48MP sensor with a 26mm equivalent f/1.6 lens. It sounds similar to the main camera found in the iPhone 16 or iPhone 16 Pro, but it has been designed especially for the 16e so isn't quite the same. Still, like the iPhone 16 Pro, its standard output is 24MP.

There is no other lens here, but Apple claims that the camera is '2 in 1' because it offers a 2x lossless zoom – essentially a digital crop from the centre of the high-resolution sensor. You can also zoom digitally up to 10x.

On the front of the phone there is a 12MP f/1.9 selfie camera, which doesn't have autofocus. Other features include 4K video recording, an IP68 rating for water and dust

At a glance

From £599

- Single 48MP camera, 26mm equivalent, f/1.6
- 12MP f/1.9 selfie camera (no AF)
- 4K 60fps video
- 6.1in Super Retina XDR OLED screen, 2532 x 1170 px, 460ppi
- IP68 dust and water resistance
- iOS 18 with Apple Intelligence
- A18 Processor
- apple.com/uk

Portraits come out well, but only humans can get blurred backgrounds
26mm equiv, 1/50sec at f/1.6, ISO 50

resistance, and inbuilt Apple Intelligence, which you can use to perform edits on your photos.

Handling and design

The iPhone 16e follows much the same form as other models in the iPhone 16 series. It's a fairly minimalist design, and it's only available in black or white. At 6.1 inches, the screen is slightly smaller than the iPhone 16 Pro and the same size as the older iPhone 15 Pro. The 16e has the same boxy, rounded-off edges as other iPhones, and it's good to see that Apple has given it IP68 water and dust resistance, meaning it should be fine if you drop it in the bath or get caught in a rain shower. Additionally, it has a Ceramic Shield front, which Apple claims is the toughest smartphone glass on the market. That could be useful if you're buying this for a clumsy teenager, for example.

The iPhone 16e also has the same action button as debuted in the iPhone 15 series. This can be assigned to a number of different functions, including launching the native camera app. Alternatively, you can set one of the on-screen 'widgets' to do the same. Unlike the 16 Pro/Max, though, there's no Camera Control button for releasing the shutter and zooming. But you can use the volume buttons to fire the shutter.

Low light is okay – but you can see some loss of detail in the trees
26mm equiv, 0.5sec at f/1.6, ISO 1600

Camera app

The relatively straightforward native camera app is much the same as found on other iPhones. There's no Pro mode, and for this model, you can't shoot in raw format either.

In the standard Photo mode, you can switch between 1x and 2x zoom. You can pinch to zoom further, up to a maximum of 10x.

Other options in the Photo mode include the ability to switch on Live Photos, switch on/off flash, and to use either HEIF or JPEG image formats. If you're shooting in low light, a Night mode should automatically activate. If you swipe up, you'll reveal a set of additional shooting options, including Photographic Styles, aspect ratio and the ability to alter exposure compensation. If shooting in low light, you'll also be able to adjust how long the camera shutter stays open.

There is a dedicated Portrait mode, which you can use for your people shots to give a blurred background effect. Unlike other recent iPhones, though, the standard Photo mode will not automatically detect when you've photographed a person, allowing you to add in background blur after the fact. This is something I use all the time on the iPhone 16 Pro, so it's a real shame not to have it here. It's worth noting that the 16e also does not recognise non-human subjects, such as pets – another software limitation that seems particularly harsh.

As there's no ultra-wide camera, that means there's also no macro mode for the 16e. This is a bit more understandable as it's a hardware restriction.

A range of Photographic Styles can be used, but you don't get the latest generation as seen in the other series 16 phones. There's a separate set of digital filters which you can also use (which have actually been

There's no macro mode, but you can still get some close-up type shots
26mm equiv, 1/50sec at f/1.6, ISO 125

removed from other iPhone models). Note that if you use a Style, you'll be stuck with it and can't remove it. Digital filters can be removed or changed.

There's a standard Video mode where you can shoot up to 4K 30fps, as well as Slo-Mo and Timelapse options. But there's no Cinematic option here to give a shallow depth-of-field effect, as found on other iPhone models.

Apple Intelligence can be used to help 'clean up' images. You can tap, brush or circle what you want to remove, and usually it will do a fairly decent job – especially if the background is otherwise relatively clean. For example, you can get rid of a stray tourist wandering through an empty street scene. This feature is something you won't find on older iPhone models, so this is one benefit of opting for the iPhone 16e.

There are two ways to look at what Apple has done with the native camera app of the iPhone 16e. Arguably, the firm has aimed it at a less-advanced audience, and therefore stripped out some things which could be considered extraneous. On the other hand, it's maybe removed genuinely useful things, for no good reason other than to try to persuade you to buy an even more expensive model.

Performance

Although the 16e only has one lens, at least the one it does have is very good and produces great images. You get lovely colours, plenty of detail and in general the exposures are pretty well balanced, at least when shooting in good light. You can also get some good results from the 2x zoom option. But beyond that, the results are a lot more hit-and-miss, with smoothing and loss of detail.

Portrait mode produces some good results with people. Although I'm very disappointed that I can't use it for non-human subjects, thankfully it does a good job of producing attractively blurred backgrounds, despite only having one lens available to create the pictures with.

In Low Light, images are decent enough, with some good detail and not too much blurring. However if you use the 2x option, the results are pretty poor, which is not entirely unexpected from a crop. Although there is no macro mode, you can get some fairly good, reasonably close-up shots.

Value for money

Having an iPhone with a 16 in the name comes at a price premium, and if that's what you really want, being able to do so at a more affordable price might be appealing. But if you'd be happy to step back to an older model, such as the iPhone 14 or iPhone 15 series, you could pick up a better deal and get a better-performing model. You can get even cheaper deals if you're happy to go second-hand, too.

For example, you could pick up an iPhone 14 Pro second-hand for around £400. That's significantly cheaper than the iPhone 16e, but with the benefit of three well-performing lenses. But you wouldn't get Apple Intelligence, so it depends on how wedded to the idea of that you are. Alternatively, for the same price as the iPhone 16e, you can pick up an iPhone 15 Pro second-hand, get three good lenses, and enjoy all the benefits of Apple Intelligence, too.

For those who want something brand new, take a look at the iPhone 15 or the iPhone 16. Those will set you back from £699 or £799, but you will get two lenses. Anybody that isn't wedded to the idea of an Apple phone at all could look at brand new budget Android models. Here you'll find the likes of the Google Pixel 9a, with prices starting at £499 and equipped with two lenses. Or there's the Samsung Galaxy A56, with three lenses for £499.

Verdict

AS AN iPhone user of some years, I didn't expect to love the iPhone 16e. Of course it doesn't match up to a Pro model, and I wouldn't expect it to for the price. But the things which you don't get are quite surprising, considering this is still some way more expensive than equivalent Android models.

Although image quality from the one and only camera is pretty good, there are times when you miss the ability to go extra wide, or to zoom further than 2x and still get good results. When rivals which cost half the price give you that, it's a real shame.

Moving past the hardware, there's the software limitations which are more frustrating. Realistically, there's very little advantage to buying an iPhone 16e unless you're absolutely determined that you want an iPhone with a 16 in the name, but only have a limited budget. Perhaps you really want Apple Intelligence – that's about the only benefit I can think of here.

Personally, if my budget was low, I'd head towards the second-hand market. Or, I'd save up a bit longer to get either the iPhone 15 or iPhone 16. Of course, you could always move to Android and get something which offers much better value for money – notwithstanding the fact that I know exactly how appealing being in Apple's ecosystem is.

Overall, while the iPhone 16e isn't a bad phone, in my opinion it's overpriced for what you get. Of course, this doesn't mean they won't sell by the bucketload – this is Apple, after all. But I wouldn't recommend it to most.

Amateur Photographer Testbench ★★★

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Round two
People & portraits

Whether in the street, at home or in the studio, and be it natural or posed, a people shot can be a collaboration between subject and photographer, or a candid shot capturing a moment in time. If shooting in a more formal style, remember not to overcomplicate the pose or lighting – simplicity makes for a more polished, memorable image. Character is also key in a people image; viewers want to have an idea of the sitter's personality and life experience, and this can be conveyed via clothing and expression, and even light. Whether shooting in natural or studio light, pay attention to maintaining a catchlight in the eyes, and ensuring any shadows enhance the overall result.

Your guest judge

Your guest judge for Round Two, People and Portraits, is Drew Gardner. Drew won the Portraiture Award in this year's prestigious AP Awards for his painstaking and lovingly crafted project The Descendants, where he photographed real-life relations of famous historical figures. His images have been exhibited worldwide, with shows in London, Europe, the USA and China. www.drewgardner.com

Plan your APOY 2025 year

Below is a list of all this year's rounds, including when they open, when they close and the dates the results will be announced in AP

THEME	OPENS PHOTOCROWD & AP	CLOSES	SHORTLIST	RESULTS
Black & White	6 May 2025	26 May 2025	11 June	26 June 2025
People & Portraits	27 May 2025	23 Jun 2025	9 July	24 July 2025
Close-ups & Details	24 June 2025	21 Jul 2025	6 August	21 Aug 2025
Landscapes	22 July 2025	18 Aug 2025	3 September	18 Sep 2025
Celebrating Colour	19 August 2025	15 Sep 2025	1 October	16 Oct 2025
Night & Low Light	16 September 2025	13 Oct 2025	29 October	13 Nov 2025
Animal Kingdom	14 October 2025	10 Nov 2025	26 November	11 Dec 2025
Movement	11 November 2025	8 Dec 2025	23 December	8 Jan 2026
Urban Life	9 December 2025	5 Jan 2026	21 Jan 2026	5 Feb 2026
Open	6 January 2026	2 Feb 2026	18 Feb 2026	5 Mar 2026

YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round Two - People and Portraits

APOY30002512

Dominic Beaven came seventh in last year's People round, with this stylised and intriguing image

© DOMINIC BEAVEN

To enter, just

ALL ABOUT APOY 2025

The camera club award

Do you belong to a camera club? You can accumulate precious points for your society when you enter APOY. After all the ten rounds have been completed, the club with the most points will win the ViewSonic X2-4K projector – a 4K HDR High Brightness Smart LED projector boasting a 1440p resolution for crisp visuals. And the club member who contributed the most points to their winning club's overall tally, will take home the VP2786-4K, a superb 27in ViewSonic ColorPro VP86 Series professional monitor, as their prize.

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The Young APOY award

Now a well-established part of APOY, the Young Photographer of the Year competition encourages our up-and-coming snappers. Entrants should be 21 years old or younger by the competition's final closing date of 2 February 2026. All the categories are the same as for the main contest – simply select the Young APOY option on Photocrowd when you upload your images. Entry is free. Each category winner receives voucher prizes from DxO and Bob Books, with the overall winner after ten rounds receiving a £500 voucher to spend at Camera Centre UK*.

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What you win

APOY prizes

The winner of each round of APOY receives a voucher for £500 to spend at Camera Centre UK*, plus free DxO PhotoLab and FilmPack licences worth £340, and a £50 voucher for Bob Books, plus a one-year subscription to The School of Photography, worth £120. The two runners-up in each round will win a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner after ten rounds wins a £1,000 voucher to spend at Camera Centre UK* and a £100 voucher for Bob Books.

Young APOY prizes

The winner of each round of Young APOY receives free DxO PhotoLab and FilmPack licences worth £340, and a £50 voucher for Bob Books, as well as a one-year subscription to The School of Photography, worth £120. The two runners-up in each round will win a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner of Young APOY wins a £500 Camera Centre UK* voucher and a £100 Bob Books voucher.

Camera club prizes

The winning club receives a ViewSonic 4K projector, and a first-class monitor for the club's highest-scoring member.

*PLEASE NOTE THAT ANY WINNERS OF CAMERA CENTRE VOUCHERS WHO LIVE OUTSIDE THE UK WILL BE LIABLE FOR THEIR COUNTRY'S IMPORT DUTIES AND COSTS

Polaroid Flip

Joshua Waller tries out an all-new zone-focus instant camera with all the mod cons

● £199.99 ● Polaroid.com

The Polaroid Flip is a fully analogue instant camera that uses Polaroid 600 and I-Type Film. It offers four-zone autofocus, exposure compensation, a self-timer, and additional features that can be activated from a mobile phone app. Priced at £199 it's one of the more expensive instant cameras on the market, but is it one of the best?

Shooting features can be controlled using two buttons on the back, without the need to connect the camera to your phone. Press the top Mode button, and you can switch the self-timer on/off. If you hold down this button, you can adjust the exposure compensation. Double-tap the mode button, and you enter the multi-exposure mode, which lets you take two exposures on the same photo. Meanwhile, the lower Flash button lets you switch the built-in flash on and off. You can also use the Polaroid smartphone app, which gives full manual control of camera settings.

A small monochrome display shows the current settings, as well as a battery life indicator which will flash when the battery is low. You'll also find a counter showing how many shots you have left. Use them wisely.

Indoors I got some shots that were under-exposed when using flash, which is a shame considering the camera promises Polaroid's brightest ever flash. Outdoors the results were quite pleasing, if a little under-exposed at times. Thanks to the zone focusing, I got some nicely blurred backgrounds. Nice colours are on offer too, with a little less contrast and more subtle tones when compared to Instax film, which will be preferable for some. Disappointingly, two of my photos stuck together resulting in two failed prints, which hopefully isn't a common problem.

At £199, the Flip is more expensive than most other instant cameras. For example, the Fujifilm Instax Mini 99 is priced at roughly £175, albeit with much smaller film. For large film, the Fujifilm Instax Wide 400 costs £130, but it has few controls.

Verdict

The Polaroid Flip is a fun camera that produces some nice results. Whilst the colour isn't as saturated or contrasty as Fujifilm Instax film, the prints are pleasing, and exposure seemed more reliable than the Instax Mini camera I was using at the same time. If you can stomach the price of Polaroid film and prefer it to Instax Wide film, then the Polaroid Flip is a really nice camera to use.

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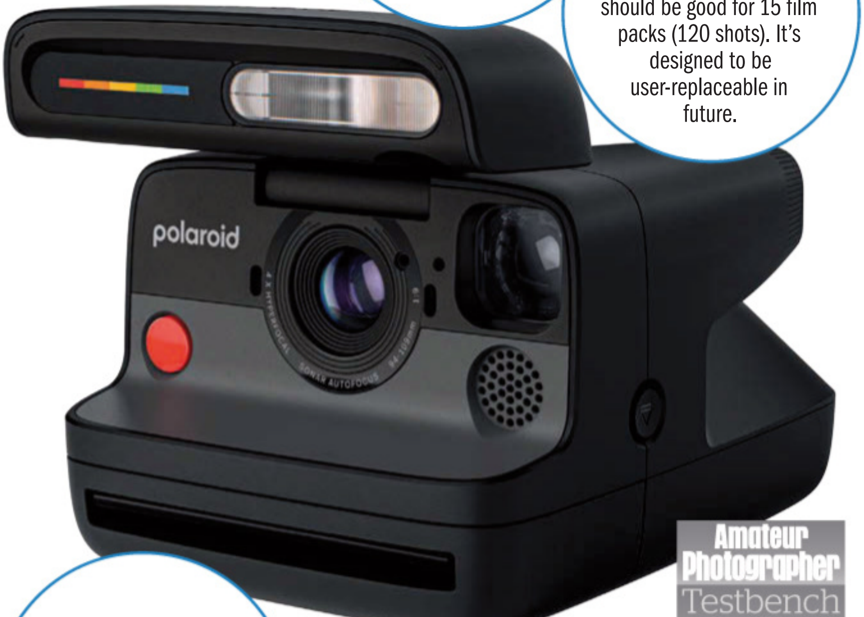


Lens

This is marked as 90-110mm, with the focal length changing based on the focus distance. The aperture can vary between f/8.5 and f/66.6.

Battery

The built-in battery charges via USB and should be good for 15 film packs (120 shots). It's designed to be user-replaceable in future.

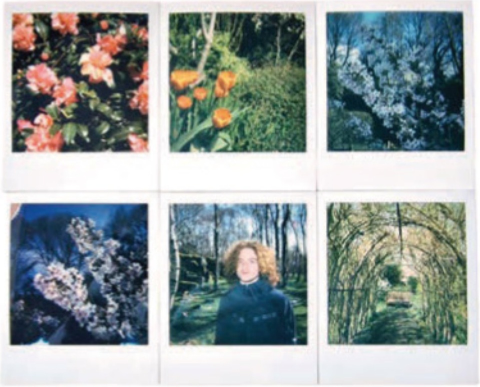
Autofocus

Autofocus employs an ultrasonic sensor. There are four zones, with the closest focus being 40cm.

Shutter

Speeds of 1/200sec to 30sec, plus Bulb, are available via the Polaroid smartphone app.

Amateur Photographer Testbench Recommended ★★★★



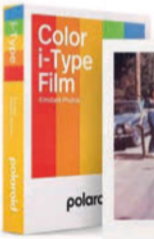
Some prints shot with the Polaroid Flip

At a glance

- Instant film camera
- Autofocus with four zones
- Uses Polaroid 600 and I-Type Film
- Built-in battery, USB-C charging
- Bluetooth smartphone connectivity
- Available in black or white

POLAROID FILM

This camera uses Polaroid 600 and i-Type film, which will normally set you back about £16.99 for a pack of just 8 shots. This is roughly twice the price of Fujifilm Instax film, which tends to be around this price for 20 prints (two packs of 10).



BLAST FROM THE PAST

Olympus M-1

John Wade hunts down the Olympus that got away

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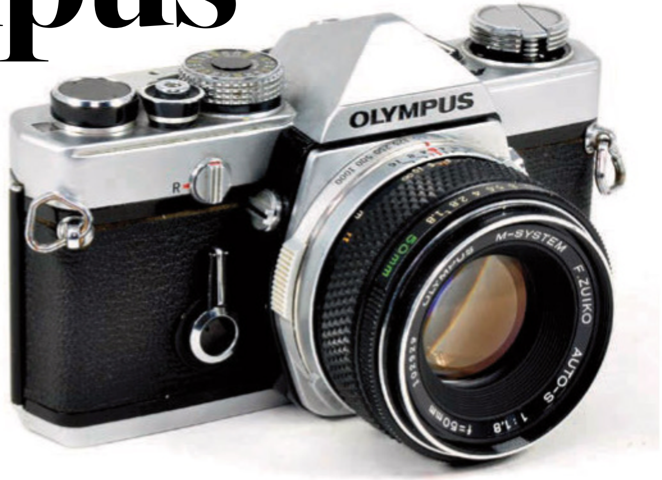


Olympus M-1, the camera that soon became the more famous OM-1

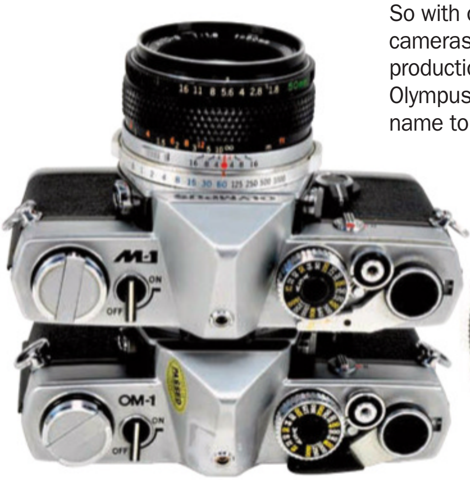
If you thought the title of this week's offering is a spelling mistake, think again. No, we're not talking about the Olympus OM-1. What we have here is the camera that preceded it.

What became the OM-1 was the brainchild of Yoshihisa Maitani, one of Japan's most renowned camera designers. He came up with the concept for a new type of 35mm single lens reflex (SLR) that was smaller, lighter, tougher, quieter and faster than any of its rivals. It was designed from scratch, using the latest microtechnology to use spaces inside an SLR body that had previously been under-utilised or even empty before. The result was an extremely compact little SLR, though one with a big, bright viewfinder, that measured a mere 136x83x81mm with a 50mm f/1.8 standard lens on board and weighed just 680g. A battery was required to work the match-needle metering, but without it the camera worked manually with mechanical shutter speeds of 1-1/1,000sec.

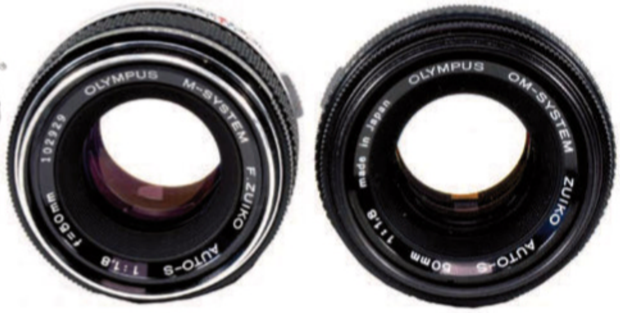
All of which has been well documented. But did you know that the camera was originally called the M-1: 'M' for Maitani and '1' because it was the first of its type? Problem was Leica already had a camera of the same name, plus a prestigious range of M-prefixed models. So with only about 5,000 M-1 cameras manufactured, production was stopped and Olympus agreed to change the name to OM-1. This makes the M-1 a bit of a rarity these days. Outwardly, the only way to tell the first camera from the second is the M-1 name on the top plate rather than OM-1, and the lens which is identified as part of the Olympus M-System, not the Olympus OM-System. So, you pays your money, you takes your choice: about £40-60 for an OM-1 or anything up to £200 more for a practically identical M-1. That's what separates the users from the collectors.

What's good Everything you know and love about the OM-1, but in a rarer form.

What's bad Original 1.35 volt mercury battery unavailable, modern 1.5 volt alkaline or silver oxide equivalents lead to inaccurate metering.



Top plates compared show the name variation



M-Series lenses (left) have different markings to the more common OM-series

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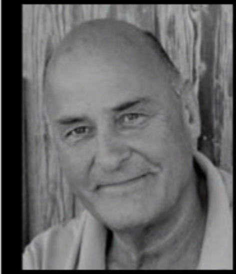


Charlie Waite

Landscape legend on how to master natural light and composition.

Josh Dury

UK's hottest young astro-photographer talks kit, technique and editing skills.

Damien Demolder

Ex AP-editor and street photography star hosts photo walks and more.

Andrew Fusek Peters

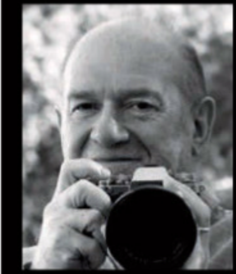
Top wildlife pro Andrew reveals how to get winning shots in your garden.

Emily Endean

New ideas for great seascape shots, including working in the water!

Jordan Banks

Expert insights from this travel ace, a regular in *National Geographic*.



Chris Coe

Travel Photographer of the Year organiser shares tips for winning.

Liam Man

How to use drones in landscape photography for amazing images.

Nick Turpin

Highly creative street photographer helps you get more creative results.

Peter Dench

Your chance to do a photo walk with this street/documentary photography legend.

Tesni Ward

Revealed: biggest mistakes in wildlife photography and how to avoid them.

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LETTER OF THE WEEK

Minolta memories

Keith loved the Dynax 9

My first Minolta was the 7000 which I first saw when it was featured on *Tomorrow's World* on BBC1, focusing and shooting in complete darkness. I eventually moved up to a Dynax 9 which I loved – especially the facility to change films mid-cassette by leaving the film leader sticking out of the cassette then, when it was reloaded, you told it to wind on to the next unexposed frame.

I also subscribed to *Photoworld*, the Minolta user's magazine. One edition mentioned that Minolta were developing a digital back for the Dynax 9. I wasn't aware of any such device from any other camera brand so this could have been another 'first' for Minolta. This intrigued me so I held on to my Dynax 9 waiting for the digital back; but sadly it never came to pass, as mergers and takeovers clearly changed all future plans. After a few years in the Canon EOS 5D world I've returned to the Minolta family as the very happy owner of a Sony Alpha 7R V.
Keith Ward

Win!

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The Olympus 35RC

Olympus inheritance

I have inherited an Olympus 35RC and was wondering if Tony Kemplen had written about it in one of his columns. Is it any good? **Sue Smith**

Andy Westlake, Technical Editor, replies: Tony has never written about the Olympus 35RC. But he's used one and may write about it in AP in the future. But I also own a 35RC, and it's a fabulous little camera. It's about the same size as the Olympus Trip, but much better. It has a really nice lens, rangefinder focusing, and shutter priority or manual exposure. Enjoy using it!

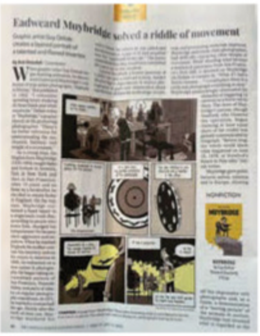
Clubs

I couldn't disagree more with the letter from David Price 'Clubs in Danger' (13 May). I'm often reading about clubs bemoaning the fact that they can't attract younger members but they are missing the point – we don't need to attract younger members! It's as we get older that we have the luxury of a bit more time to devote to our interests, so whether it's photography, art, glass cutting, poetry, or anything else, most members are likely to be over 55. And there will always be a supply of older people.

To put it bluntly: as one generation fades out there is always a new set of older people to replace them! As long as clubs remain open to new technologies and different techniques and trends they should have no trouble in attracting new members. Obviously being welcoming and friendly as a club is vital, as is ensuring that rude judges are not invited back. Make it a positive place to be and new members will come back week after week. **Laura Drury**

Muybridge

I read a review in *Christian Science Monitor Weekly* (19 May 2025) of 'Muybridge', a new graphic novel by Guy Delisle that provides a portrait of Eadweard Muybridge, the photographer whose still photos of animals and people in motion pre-dated motion pictures and clarified mysteries, such as whether horses have four hooves simultaneously off the ground when in motion. His life included struggles, but also accomplishments. I thought it might interest AP readers.
Thomas Ettle


Eadweard Muybridge solved a riddle of movement

Muybridge: a graphic novel

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THIS WEEK WE ASKED...

What's the most memorable photo you've ever taken and the story behind it?

PILKINGTON
LIBRARY
PILKINGTON
LIBRARY

Andy McDonald
Took this picture of Loughborough Uni Library one dull Sunday whilst on a walk. Entered it for a club print competition and (selecting it as the winning image) the judge mentioned that he had worked at Loughborough University for years and had never once thought to take a picture of the library. This led me to my project on fine art black & white architecture featuring everyday buildings in the UK. I was awarded ARPS in Visual Arts for that project in November 2024. This picture was the central image of the panel as well as the inspiration for the whole project, a project that continues to this day.

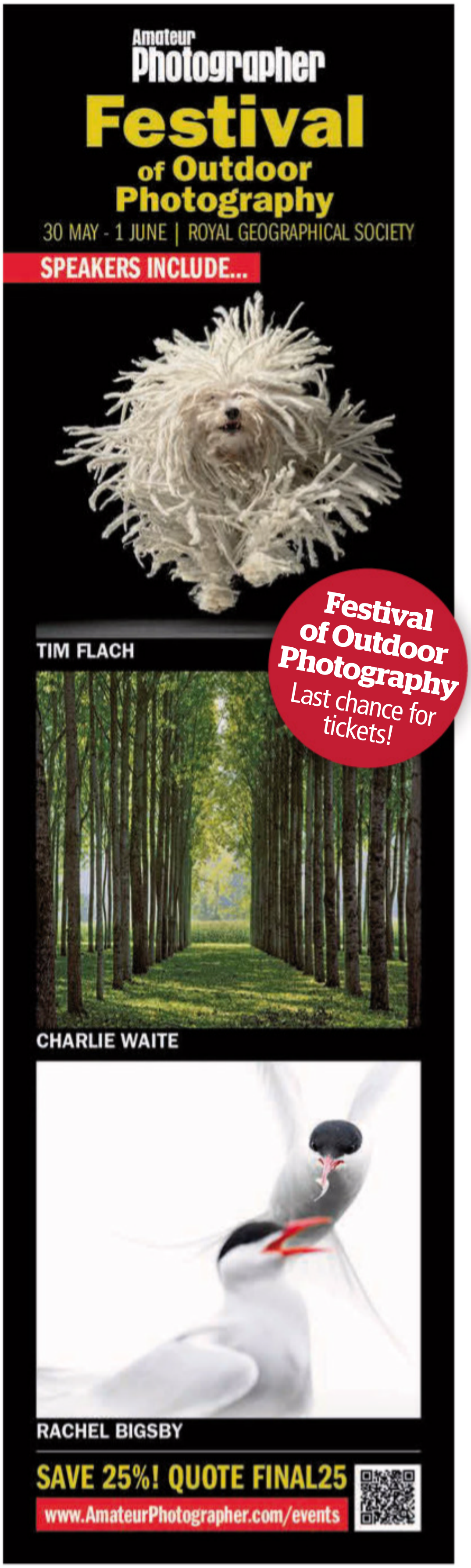
Derek Smith
My first child, in a hospital with dreadfully poor lighting. I had a twin lens reflex with an f/3.5 lens. I used HP4, rated at 1600 ASA. All handheld. I got two beauties despite my lad being a fidget. They can still bring back wonderful memories.

Andy Holloway
I met Bill 'Chopper' Carter, 92, at a Helen Rollason Cancer charity car show I was photographing a few years back. He told me the story of his Chevrolet he bought from a Native American chief when he lived in the US in the 1980s. He imported his beloved car to the UK when he returned. He still works on cars.

David Schmid @dschmidphoto
Crazy night in Tokyo. I was out with a friend and we met up with some people from Sweden. This was eight years ago. I took a photo of four of us that night and it turned out to be me and my groomsmen.

Caroline Webb
My first wild tiger – we'd been into two tiger reserves and seen no tigers at all and were starting to lose hope we'd see one before we had to go home. Then in our third and final reserve, a beautiful tigress walked around the corner in front of us.

Pablo Araya | Viajes, Fotografía y Culturas @PabloArayaFoto
After a memorable trip to the Bolivian Altiplano, we stopped at a small village and they were having a colourful religious party, but this old Aymará woman was very tired watching the celebrations....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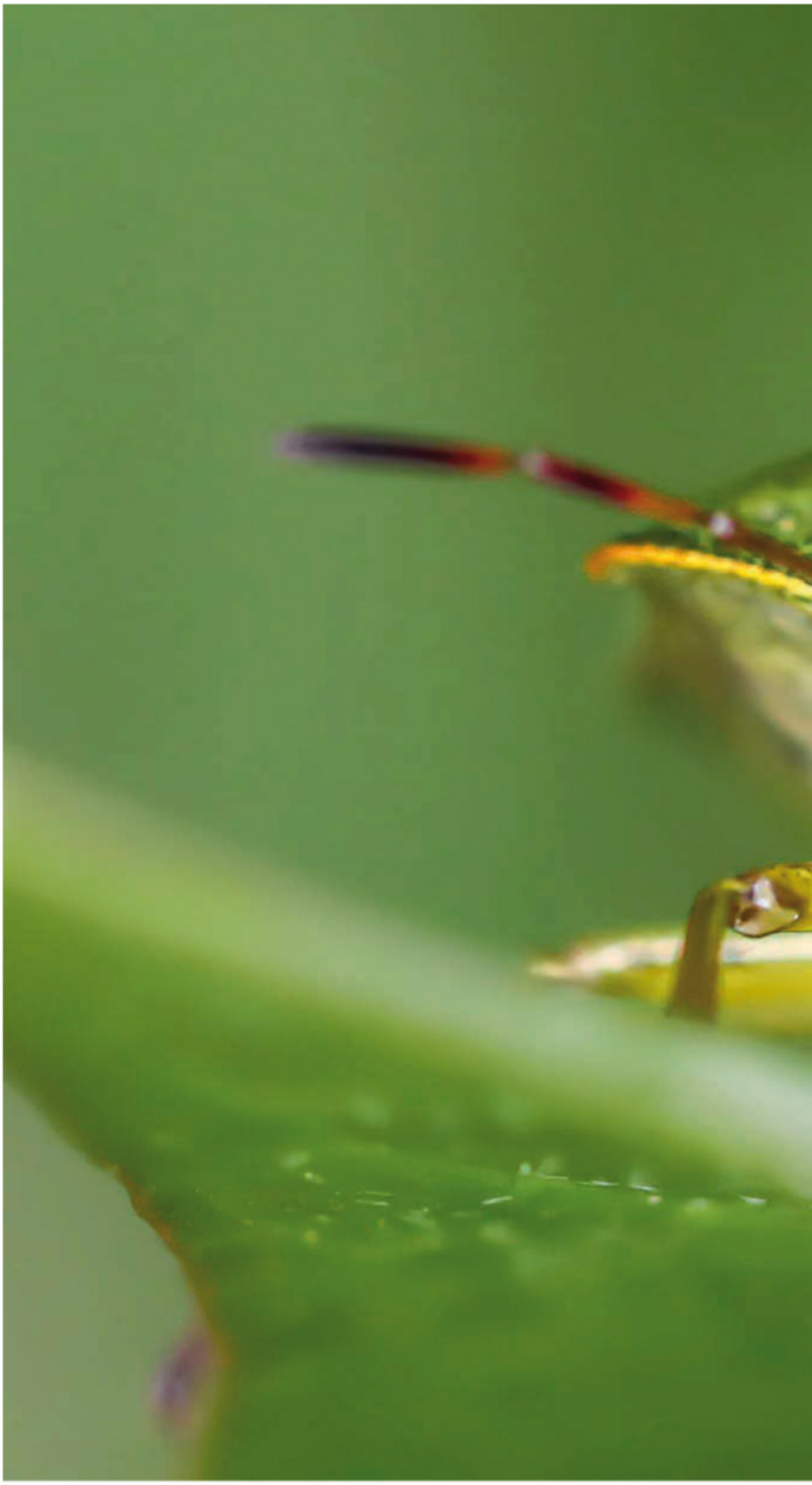
Green Shield Bug, Master of Camouflage and Quiet Survival by Louise Scriver

Canon EOS 90D, Canon 100mm f/2.8L Macro lens, 1/250sec at f/5.6, ISO 100

'I captured this shield bug in my garden hedge on a spring afternoon. I'm passionate about macro photography, especially insects, and aim to photograph them either face on or side on. When I saw this one staring right into my lens, I knew it was a moment I couldn't miss.'

Instagram: louise_scriver_photography



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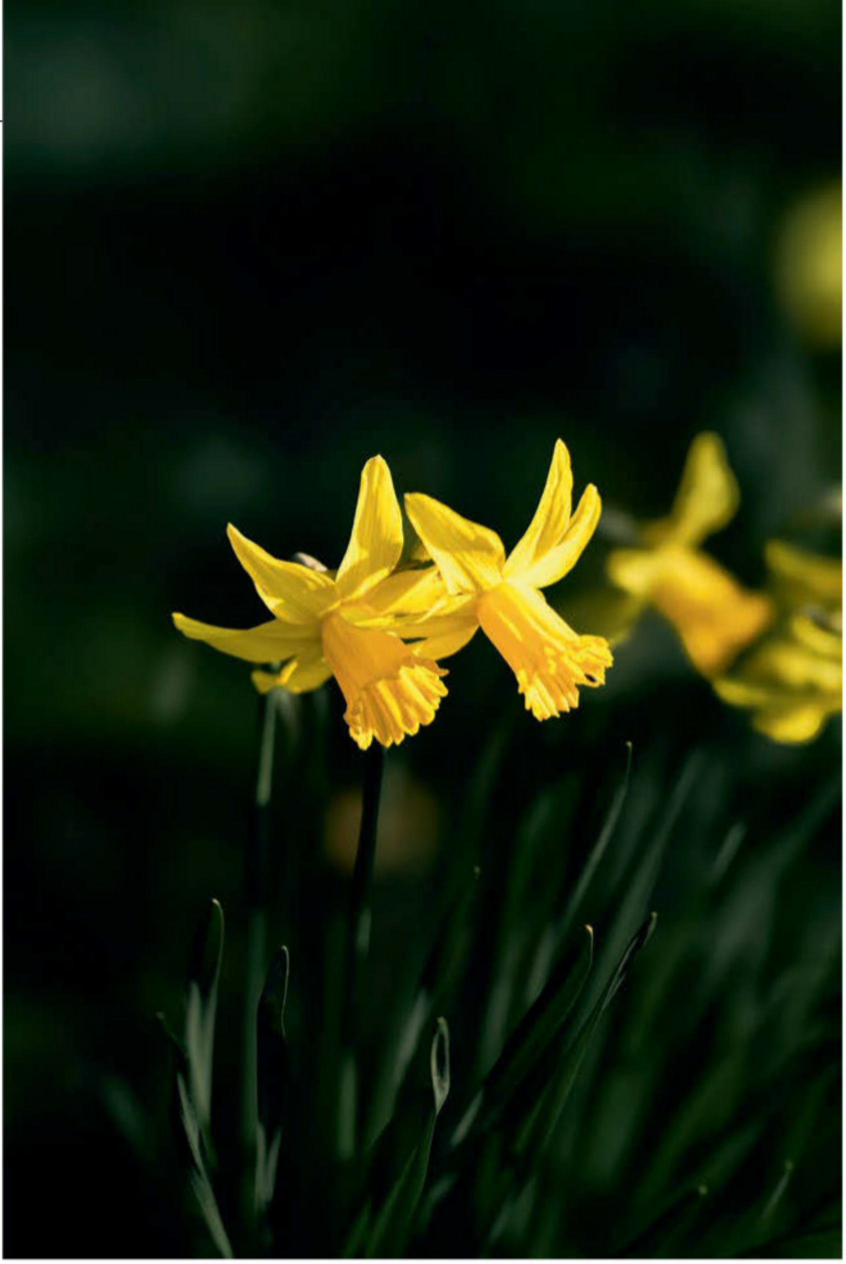

Dancing Daffodils
by Rahimat Onize Shaibu

Canon EOS R6 Mark II, Sigma 85mm f/1.4 DG HSM Art lens, 1/2500sec at f/1.8, ISO 100

'Two daffodils bask in gentle sunlight, their bright yellow petals dancing like twin flames. I spotted them during a quiet afternoon photo walk and was drawn to how calm, peaceful and in sync they looked. It felt like they were sharing a moment together. I couldn't help but take the shot.'

Website: rahimartmedia.com
Instagram: @rahimart_media

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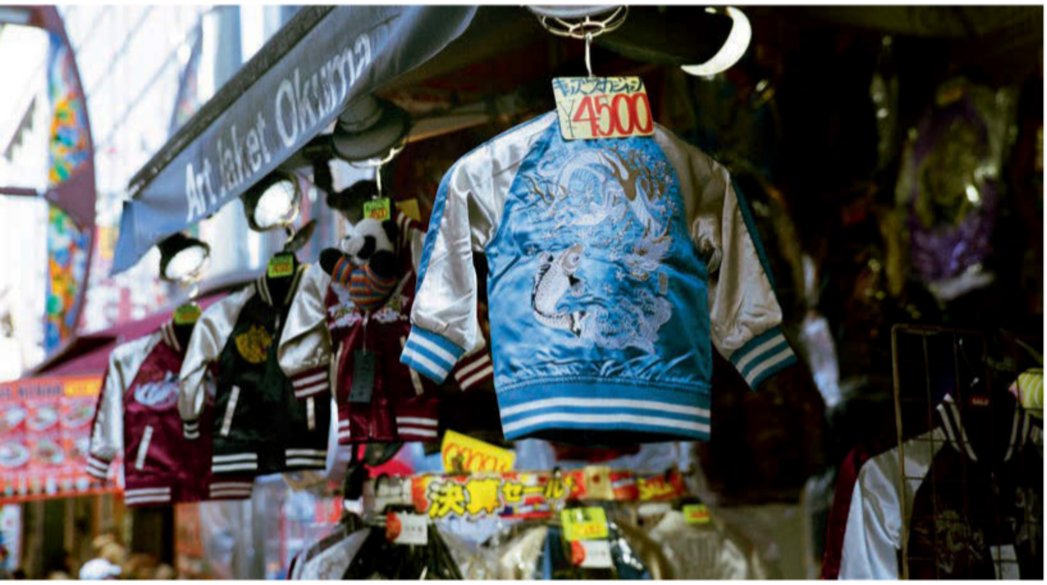

Koi & the Dragon
by Tyrone Bulger

Sony A7S II, Samyang 24-70mm F2.8, 1/100sec at f/2.8, ISO 200, 48mm

'En route to see the cherry blossom in Ueno Park, Tokyo, I spotted this row of jackets amongst a hustling and bustling market. Their iridescence caught my eye, the light seemingly dancing over them as they swung gently on their hooks. With a sensory overloading backdrop of street food, bright lights and throngs of people, I felt it a fitting symbol of Tokyo's chaotic beauty.'

Instagram: @whytytravels

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DAVID BOWIE
Purple Rain
Prince and the Revolution
BEATLES
ALADDIN SANE
SPR
FLEETWO
GRACE JONE
NIRVANA
NEVERMIND
T.S. 1989

The power of imagery on album covers is immeasurable. In this packed, 132-page guide you will discover the stories of the 30 greatest album covers of all time, and the creative process behind their iconic photography. As well as exclusive insights from the photographers and designers involved, some big-name artists have spoken about why they love their album covers, too. The albums featured are voted for by an expert panel of other top photographers and musicians, and a very wide range of genres and eras are covered – from the Beatles to Taylor Swift, and beyond.

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SCAN ME

1 **Murren Bound by Paul Sampson**

2 **Red Squirrel Reflection by Eric Phillips**

3 **Looks Like Rain by Malcolm Day**

4 **Seagull Island, Loch Leven by Glen Smith**

4

Join the Club

Meetings at Sittingbourne Photographic Society are warm, welcoming and varied

When was the club founded?
The club was founded in 1975 by a group of enthusiasts who had just completed a photography course at the local adult education centre. We are celebrating our 50th anniversary this year and one of those original members is now the club's President.

What does your club offer to new members?
We are always happy to welcome new members. We offer two free sessions before joining formally. Our membership varies between professional photographers, enthusiastic amateurs and beginners, but all are willing to share their enthusiasm and expertise. We run periodic 'Know your camera' days for beginners and experienced members alike. We are looking to include talks and demonstrations on items such as creative use of smartphones and drone photography to appeal to our members.

Describe a typical club meeting
We run a number of competitions, both digital and print, each month, which are judged by photographers who have been trained by our local county association and feed images to our county competitions. In addition, we run 'in-house' competitions, which are less formal and are judged by our members. We also invite guest speakers and have practical sessions that cover subjects such as studio photography, digital skills and light painting. We are lucky that our club is situated in a woodland environment which gives us dark skies for night photography.

Do you invite guest speakers?
Our local association has a list of speakers who we invite on a regular basis with topics ranging from wildlife photography in Africa and the making of creative images and all

other genres in between. One notable talk was from a Kent photographer who showed us his collection of vintage large-format cameras. We have recently used Zoom to give us the opportunity to invite speakers from further away, but we much prefer to have in-person talks.

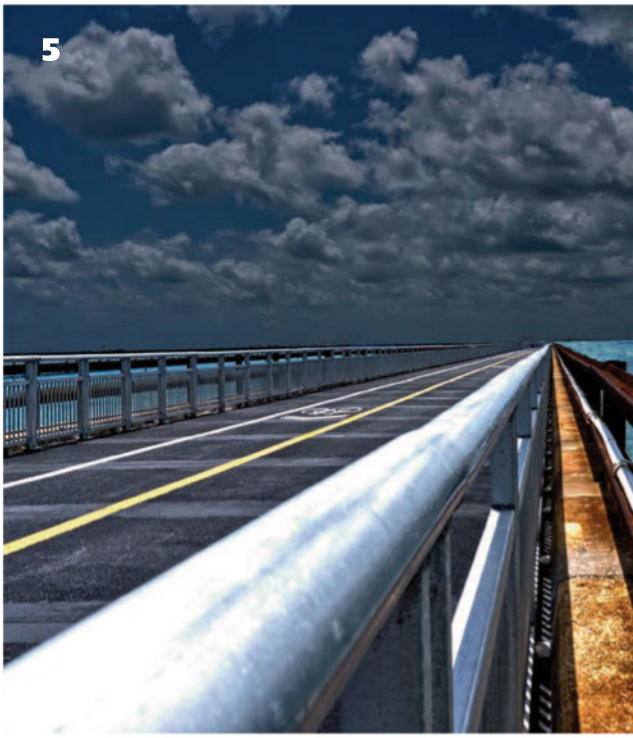
Do members compete in regional or national competitions?
We are members of the Kent County Photographic Association and enter images into their competitions both digital and print, and some members enter the yearly Kent exhibition. We also enter some of the regional battles with other clubs in the area and have had some success there.

How many members do you have?
We have about 35 members, with new members enquiring regularly. We have a wide age range, and have recently increased the number of women members.

Are any outings planned?
We have a large number of day trips planned but any residential trips are arranged by individual members. We have regular trips to local places of interest; we are lucky that Kent has its fair share of stately homes, heritage railways and beauty spots. We also have the sky at Margate that Turner regarded as 'the loveliest in all Europe'.

Do you have any funny stories about the club?
Only when our Chair fell and twisted her ankle at the local heritage railway, had to be brought back in a wheelchair, and was mistaken for the mother of one of the other members!

What are the club's goals for the future?
We would love to still be welcoming new members and celebrating our 100th anniversary in 2075! Photography is a wonderful social and creative hobby and we love to help others to catch the bug.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Club essentials

Sittingbourne Photographic Society

Woodstock Social Club,
Broadoak Road ME9 8AG

Meets: Wednesdays from 19.45 to 21.45 between September and the end of May.

Membership: £60 per person, £100 for a couple. Two meetings free for new members. Only other expense, tea/coffee and weekly raffle.

Contact: info@sittingbourneps.co.uk

Website: www.sittingbourneps.co.uk

Facebook: We are also on Facebook, search Sittingbourne Photographic Society.

5 Converging Lines by Kevin Fathers

6 Sir Sam of Hever by Ken Medwyn

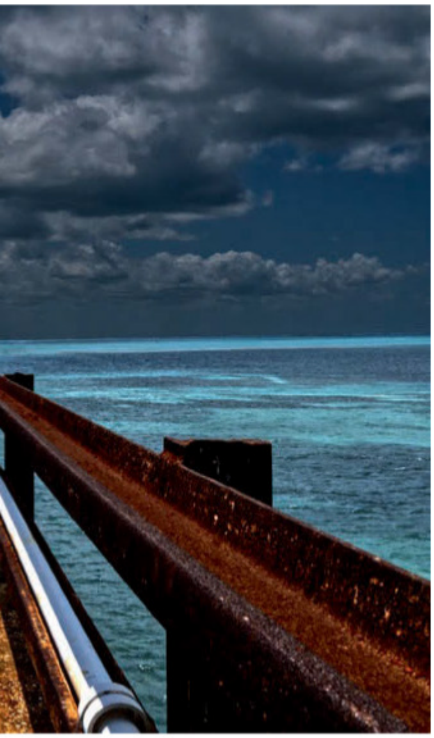
7 Light Dragon by Steve Body

8 Caught it and Didn't Spill a Drop by Kim Read

9 Fighting Spirit by Paul Golding

10

11



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8

10 **The Painters by Jenny Monk**

11 **Wait For Me by Pam Bellchambers**

12 **Steel City by Terry Mahoney**

13 **Ghostly London by Maria Fathers**

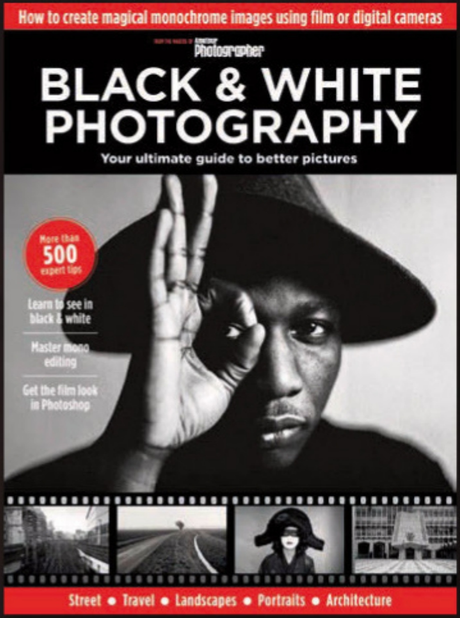
9

12

13

From the makers of Amateur Photographer magazine

Your definitive guides to assist you in all aspects of photography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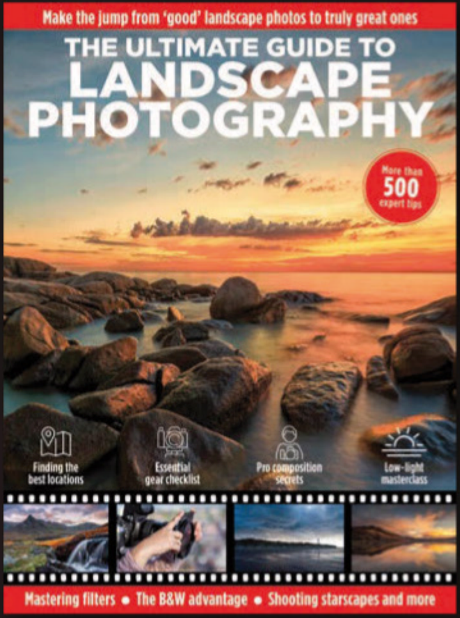
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Best Buys

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A round-up of the AP testing team's favourite and most highly rated kit, including both cameras and all kinds of accessories, across a wide range of price points

OM System Tough TG-7

● £499 ● explore.omsystem.com

This latest model in a long line of class-leading rugged cameras is waterproof to 15m, shockproof against a 2.1m drop, crushproof and freezeproof. The 25-100mm equivalent lens is paired with a 12MP sensor, with in-body stabilisation to combat shake. Viewing is via a 3in LCD. The TG-7 is also one of the few cameras of its type that can record raw files.

★★★★☆ **Reviewed 2 Apr 2024**

Canon PowerShot G7 X Mark III

● £699 ● www.canon.co.uk

This lovely little pocket camera provides a good range of features for both photography and video. You get a 20MP 1in sensor, 24-100mm equivalent f/1.8-2.8 zoom lens, 4K 30p video recording, and a tilting rear screen. It's ideal for those who'd like more advanced controls than on a smartphone.

★★★★☆ **Reviewed 28 Sep 2019**

Fujifilm X100VI

● £1,599 ● www.fujifilm.eu/uk

The sixth version of Fujifilm's charismatic rangefinder-styled compact boasts a 40MP APS-C sensor in front of its fixed 23mm f/2 lens. It also gains in-body stabilisation while barely increasing in size. Traditional analogue control dials are joined by a unique hybrid optical / electronic viewfinder and a tilting touchscreen on the back. It's a truly fabulous camera.

★★★★★

Review
9 Apr 2024

Ricoh GR III

● £949 ● ricohgr.eu/en-gb

A favourite of street photographers, the GR III combines a 24MP APS-C sensor and a sharp 28mm equivalent f/2.8 lens in a slim, pocketable body. It offers sensitivities up to ISO 102,400 and 4fps shooting, while in-body image stabilisation helps keeps image sharp. Viewing is via a fixed 3in rear LCD or an optional optical viewfinder that slots onto the hot shoe.

★★★★☆

Reviewed
3 Aug
2019

Sony RX100 VII

● £1,049 ● www.sony.co.uk

Sony has somehow crammed a 24-200mm equivalent zoom, pop-up electronic viewfinder, tilting screen, 20fps shooting and 4K video recording into a body that you can slip into a jacket pocket. With the firm's latest AF technology also on board, it's without doubt the most accomplished pocket camera on the market.

★★★★½

Reviewed
5 Oct 2019

Sony RX10 IV

● £1,499 ● www.sony.co.uk

This sets a new standard for superzoom cameras, with a 24-600mm equivalent lens, 20MP 1in sensor, and 24fps continuous shooting. Its SLR-shaped body hosts a large electronic viewfinder and a decent set of physical controls. It's the best all-in-one camera for wildlife or travel photography that you can buy right now.

★★★★★

Reviewed
2 Dec 2017

Canon EOS 250D

- £769 with 18-55mm IS lens ● www.canon.co.uk

One of the smallest DSLRs around, the EOS 250D strikes a great balance between portability and usability. It's equipped with a novice-friendly Guided Mode, while Canon's Dual Pixel CMOS sensor provides excellent autofocus in live view. Image quality is very good, delivering vibrant colours and plenty of fine detail.

★★★★☆

Reviewed
7 Sep 2019

Olympus OM-D E-M10 Mark IV

- £749 with 14-42mm lens ● www.olympus.co.uk

With a charismatic retro design, fine handling, highly effective in-body stabilisation and attractive JPEG output, Olympus has made a camera that's more pleasant to use than its entry-level competitors. Its 20MP sensor delivers good results up to ISO 3200 at least, and its tilting screen can be set to face forwards beneath the camera.

★★★★½

Reviewed
26 Sep
2020

Fujifilm X-T5

- £1,699 body only ● www.fujifilm.eu/uk

Fujifilm's latest X-T model is a great choice for serious enthusiast photographers. It boasts a 40MP APS-C sensor housed in a retro-styled body covered with traditional analogue control dials. Subject-detection autofocus, in-body stabilisation and Fujifilm's lovely colour modes round off an extremely desirable package.

★★★★★

Reviewed
3 Jan 2023

Canon EOS R50

- £899 with 15-45mm lens ● www.canon.co.uk

With the EOS R50, Canon has fitted some impressive technology into a compact and lightweight body. It boasts highly capable subject recognition autofocus coupled with rapid continuous shooting. Image quality is very pleasing too, with attractive files direct from the camera. It also works well with EF-mount DSLR lenses.

★★★★☆

Reviewed
6 Jun 2023

Fujifilm X-T50

- £1,299 body only ● www.fujifilm.eu/uk

Fujifilm's mid-range line takes a major step up, with a 40MP sensor and in-body image stabilisation. Traditional analogue dials control exposure settings, while the firm's peerless Film Simulation colour modes get their own selection dial for the first time. The compact body is ideal for travel.

★★★★★

Reviewed
30 Jul 2024

Panasonic Lumix GH7

- £1,999 body only ● www.panasonic.com/uk

Panasonic's flagship Micro Four Thirds camera is aimed at videographers, but holds its own when capturing stills as well. Its 25MP sensor delivers plenty of detail, while enabling 5.7K recording at 60fps, or 4K at 120fps. Autofocus is much improved over the firm's older models, too. Pro-spec video functionality and effective in-body stabilisation round off a fine package.

★★★★★

Reviewed
05 Nov 2024

Fujifilm X-S10

- £999 with 15-45mm lens ● www.fujifilm.eu/uk

Fujifilm's X-S10 brings a distinct change in design. It looks much like a conventional DSLR, with electronic dials for changing exposure settings. But you still get Fujifilm's signature fine image quality, along with in-body image stabilisation. The result is a camera that's perfect for APS-C DSLR users looking to upgrade to mirrorless.

★★★★★

Reviewed
23 Jan 2021

OM System OM-5

- £1,199 body only ● explore.omsystem.com

This small, fully featured and weather-sealed mirrorless camera is both a pleasure to use, and capable of great results. Its petite body finds space for an extensive complement of controls, along with class-leading 5-axis in-body image stabilisation, yet weighs in at just 414g. On-chip phase detection enables fast, decisive autofocus.

★★★★★

Reviewed
13 Dec 2022

OM System OM-1 Mark II

- £2,199 body only ● explore.omsystem.com

Updated version of this high-speed powerhouse gains some handy new features. It's capable of shooting at 120fps with focus fixed, or 50fps with AF, but now with double the buffer for extended bursts. AI subject detection recognises vehicles, animals and birds. It also boasts IP53-rated weather-sealing and includes class-leading stabilisation.

★★★★★

Review
12 Mar 2024

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Nikon Z f

● £2,149 body only ● www.nikon.co.uk

This lovely-looking full-frame mirrorless model combines plenty of substance with its classic retro styling. It boasts tactile top-plate dials for shutter speed, ISO and exposure compensation while delivering lovely image quality in both JPEG and raw. There's some cutting-edge technology on board too, including impressive subject detection autofocus.

★★★★½

Reviewed
9 Jan 2024

Sony Alpha 7 IV

● £2,179 body only ● www.sony.co.uk

Sony's enthusiast-focused full-frame mirrorless model sets a new standard in its class. Its 33MP full-frame sensor delivers excellent image quality, and it can shoot at up to 10fps. Its practically foolproof subject-detection AF can now recognise birds as well as humans and animals. A large, clear viewfinder and fully articulated touchscreen round off the package.

★★★★★

Reviewed
11 Dec 2021

Nikon D850

● £2,699 body only ● www.nikon.co.uk

This brilliant professional all-rounder provides a winning combination of high resolution and speed. Its 45.7MP sensor produces fine results at high ISOs, and the autofocus is incredibly responsive and accurate. Build quality and handling should satisfy the most demanding of users. It's an absolutely sensational camera capable of tackling any type of subject.

★★★★★

Reviewed
21 Oct 2017

Nikon Z 7II

● £2,899 body only ● www.nikon.co.uk

Nikon has delivered a sensible update to its flagship high-res model, with an additional SD card slot and slightly faster shooting. As before, its 45.7MP sensor gives stunning image quality, backed up by 5-axis in-body image stabilisation and fast, accurate autofocus. The viewfinder is superb, and F-mount SLR lenses can be used via the FTZ adapter.

★★★★½

Reviewed
6 Feb 2021

Nikon Z 8

● £3,789 body only ● www.nikon.co.uk

This stunning camera takes all the best bits of Nikon's flagship Z 9 and places them in a smaller, less-expensive body. Combining high resolution, rapid speed, cutting-edge autofocus and pro-level build, it's capable of shooting 45.7MP raw files at 20fps. It can also record 8K video. With its superb viewfinder and tilting rear screen, it's a stunningly capable camera.

★★★★★

Reviewed
11 Jul 2023

Canon EOS R6 Mark II

● £2,779 body only ● www.canon.co.uk

Based around a 24MP full-frame sensor, this brilliant all-rounder will do almost anything you might ask it to. It combines reliable subject-detection AF, rapid continuous shooting, and effective image stabilisation in a body that handles well and gives great results. It also works well with adapted EF-mount DSLR lenses.

★★★★★

Reviewed
21 Mar 2023

Sony Alpha 7R V

● £3,699 body only ● www.sony.co.uk

With its 61MP full-frame sensor, the A7R V provides class-leading image quality while adding a whole array of improvements over its predecessor. These include subject-detection AF, a larger, more detailed viewfinder, and a more flexible rear LCD design. For those whose needs are more about image quality than speed, it's probably the best full-frame camera you can buy.

★★★★★

Reviewed
17 Jan 2023

Leica M11

● £7,299 body only ● uk.leica-camera.com

Leica's 60MP full-frame rangefinder is a beautful anachronism – a camera type that has been obsolete for decades, yet which still remains an object of desire for many photographers. This elegant mix of the old and the modern offers triple-resolution raw recording, including 36MP and 18MP options, and vastly improved battery life. It's a really lovely camera that can deliver stunning results.

★★★★½

Reviewed
8 Mar 2022

Fujifilm GFX100S

● £5,499 body only ● www.fujifilm.eu/uk

Fujifilm's second-generation super-high resolution camera places a 102MP medium-format sensor in a body the size of a full-frame DSLR. On-chip phase detection provides rapid autofocus while in-body stabilisation allows the camera to be used handheld easily. It's perfect if you need to shoot in the field with compromising image quality.

★★★★★

Reviewed
8 May 2021

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Billingham Hadley Pro 2020

● £293 ● www.billingham.co.uk

The latest model in this iconic line of British-made satchel-style bags includes some well-considered updates, such as a detachable shoulder strap. It's impeccably constructed from premium materials to keep your kit protected, including Billingham's signature triple-layer canvas that's impermeable to water. It's pricey, but will last for decades.

★★★★★ **Reviewed 5 Oct 2019**

Vanguard Veo Active 42M

● £160 ● www.vanguardworld.co.uk

Vanguards's VEO Active backpacks are designed for hiking. This model is small enough to carry on a plane, but still has space for a camera and three lenses, plus a 13in laptop and personal items. It offers excellent protection thanks to its metal frame and padded insert.

★★★★★

Reviewed 19 Jul 2022

Gitzo Adventury 30L

● £239 ● www.gitzo.com/uk-en

This sizeable backpack will hold a pro-spec DSLR with a 70-200mm lens attached and a second body plus up to 4 lenses. An expandable roll top provides plenty of space for personal items, and the bag also boasts tablet and laptop compartments. It's comfortable to carry fully loaded and offers first-class protection.

★★★★★

Reviewed 8 Sep 2018

Essential Film Holder Kit

● £90 ● www.clifforth.co.uk

Many photographers either still enjoy shooting film, or have old negatives and slides that they'd like to digitise. Probably the best way to do this is to copy them using a DSLR or mirrorless camera. This easy-to-use device holds film flat over a lightbox for copying. It gives excellent results and is much quicker than using a scanner. ★★★★★

Reviewed 29 Aug 2020

NiSi Bluetooth Remote Control

● £29.90 ● nisioptics.co.uk

If you use strong neutral density filters, this device makes it much easier to work with the long exposures required. It connects to your smartphone by Bluetooth and is controlled by NiSi's free ND Calculator app. Camera connection cables cost £5.90 each.

★★★★½ **Reviewed 11 Jan 2022**

Novo Mantis T3 Mini Travel Tripod

● £70 ● www.ukdigital.co.uk

This neat 27cm-tall mini tripod has two-section carbon-fibre legs that can be set to three different angles, and chunky rubber feet that unscrew to reveal ground spikes. The matched MBH-25 ball head (£60) provides impressive strength, and an optional centre column is available for £30.

★★★★★

Reviewed 6 Feb 2021

Manfrotto 190 Go! MT190GOC4

● £299 ● www.manfrotto.com/uk-en

With 4-section carbon fibre legs that can each be set to four angles, this sturdy, versatile tripod achieves a maximum height of 147cm while folding down to 45cm, and weighs 1.35kg. But its party trick is a centre column that can be set horizontally for overhead or low-level shooting.

★★★★★

Reviewed 1 Jun 2019

Benro GD3WH

● £169 ● www.benroeu.com

This relatively lightweight and portable geared head employs an Arca Swiss type quick release. Three large control knobs, one for each axis of movement, drive the camera directly in the corresponding direction, allowing highly accurate setting of composition. With its sturdy magnesium alloy construction, it's rated to support a 6kg load.

★★★★★ **Reviewed 26 May 2018**

Vanguard VEO 2S AM-264TR

● £99 ● www.vanguardworld.co.uk

This unusual monopod boasts an extended height of 1630mm, a folded height of 565mm and a maximum load capacity of 6kg. Three foldable legs at the base provide a tri-stand platform, and are linked to the four-section carbon fibre leg via a ball joint that allows smooth panning and tilting motions.

★★★★★

Reviewed 30 May 2015

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Adaptalux Studio Nature LED Macro Combo Pack

● £372 ● www.adaptalux.com

This clever modular LED system is perfect for lighting small subjects creatively. The pack includes a control pod with a built-in rechargeable battery, four flexible lighting arms (two white, one blue and one green), plus three diffusers and two colour filters. Always-on LED lighting makes it easy to visualise the results in real time.

★★★★★

Reviewed 20 Sep 2022

RØDE VideoMicro II

● £82 ● en.rode.com

RØDE's updated compact on-camera video microphone brings a number of welcome improvements. Along with a much-improved Helix shock-mount, it comes with cables for use with both cameras and smartphones, plus a choice of foam or furry windshields. Audio quality is a dramatic improvement over most cameras' built-in mics, too.

★★★★★ **Reviewed 20 Jun 2023**

Tenba Tools Cable Duo 4

● £20 ● uk.tenba.com

Not all handy accessories have to cost a fortune. This well-designed tech organiser pouch features a dual-compartment layout, with a shallow space on one side for cables, and a deeper one on the other for such things as battery chargers or computer mice. The simple rectangular design fits easily into a bag and the tough transparent covers make it easy to see what's inside.

★★★★★

Reviewed 20 Sep 2022

Formatt Hitech Onyx 85mm Seascape Kit

● £345 ● www.formatt-hitech.com

This 85mm filter kit is ideal for APS-C or Micro Four Thirds users. It includes a polariser, 6-stop neutral density, and 3-stop soft-edge and hard-edge ND grads. It'll fit filter threads up to 77mm, with step rings for 72mm, 67mm and 58mm supplied in the box.

★★★★½

Reviewed 6 Feb 2021

Calibrite ColorChecker Studio

● £500 ● www.colourconfidence.com

Previously known as X-Rite i1 Studio, this kit enables users to adopt a completely colour-managed workflow, from capture through display to print. It allows profiling of cameras, scanners, monitors, projectors and printers, and works with both Mac and Windows computers. It's a great tool for any photographer who likes to print at home.

★★★★★ **Reviewed 19 Jan 2019**

Kase Revolution Magnetic Circular Entry Level Kit

● £230-£285 ● www.kasefilters.com

These clever kits include circular polarising, 3-stop and 6-stop neutral density filters that snap magnetically onto adapters that screw into your lens. This considerably speeds up the process of using filters and encourages you to use them creatively. Kits are available in 77mm, 82mm, and 95mm sizes, with adapter rings from 49mm up.

★★★★★

Reviewed 21 Feb 2023

Epson Expression Photo XP970

● £219 ● www.epson.co.uk

An update to the XP960, which won our coveted gold award, this impressive multifunctional unit provides A3 printing ability while retaining a compact footprint. Along with a conventional USB connection, it can print over Wi-Fi, or directly from an SD card or USB stick, controlled using the excellent colour LCD touchscreen. Other useful features include an A4 scanner and double-sided document printing.

★★★★★

Biolite Charge 80 PD

● £70 ● uk.bioliteenergy.com

Powerbanks can be invaluable when you want to keep shooting for longer. This device houses a 20,000mAh Li-ion battery, which is capable of replenishing the average camera battery up to ten times. It can also be used to power certain cameras directly.

★★★★★ **Reviewed 10 Jul 2021**

Fujifilm Instax Mini Link 2

● £115 ● www.instax.co.uk

Powered by a built-in rechargeable battery, this smart little printer connects to your smartphone via Bluetooth and is controlled using an attractively designed and intuitive app. It's small enough to slip into a coat pocket or bag, and delivers gorgeous little prints with fine detail and vivid colour.

★★★★★

Reviewed 30 Aug 2022

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RF 24-70 F2.8 IS USM box	£1799
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RF 24-105 F4/7.3 IS STM	£329
RF 35 F1.8 IS macro	£399
RF 50 F1.2 L USM box	£1499
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RF 100 F2.8 L IS USM macro	£1099
RF 100-300 F2.8 L IS USM	£8499
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5Ds body	£999
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5D MKIII body box	£599
80D body box	£549
BG-E21/20/16/14/13/11/9/8 ea	£WEB

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M50 + 15-45 box	£349
EF-M 11-22 F4/5.6 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
EF-M adapter	£89

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11-24 F4 L USM box	£899
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15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£399
17-40 F4 L USM	£249
17-55 F2.8 IS USM box EFS	£399
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£299
24-70 F2.8 USM LII box	£899
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
28-300 F3.5/5.6 L IS USM box	£499
35 F1.4 USM LII box	£999
45 F2.8 TSE box	£499
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
60 F2.8 macro EFS	£349
65 F2.8 MP-E macro box	£699
70-200 F2.8 IS USM LIII box	£999
70-200 F2.8 IS USM LII	£799
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85 F1.2 USM	£799
85 F1.8 USM	£299
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro box	£299
100-400 F4.5/5.6 LII box	£799/1399
135 F2 USM L	£599
180 F3.5 L USM macro	£699
300 F2.8 IS USM LII	£3299
300 F4 IS USM L box	£599
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400 F5.6 USM L	£599
500 F4 IS USM LII	£4499
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2x extender MKIII	£299

SIGMA CAF USED

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TC1401 1.4x extender	£149

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TAMRON 16-300 F3.5/6.3 II VC	£399
TAMRON 18-270 F3.5/6.3 VC	£199
TAMRON 90 F2.8 Di	£199
TOKINA 12-28 F4 DX box	£269

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ST-E2 box	£69
MR14-EXII ringflash box	£399
MR-14 ringflash	£249
EL-5 flash box	£299
270EX	£79
430EXIII	£199
430EX II	£99
580EX	£149
580EXII	£179
600EX RT	£199
600EX RTII box	£349
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NIKON Z MIRRORLESS USED

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Z8 body box	£2699
Z7 MKII body box	£1499
Z6 body	£599
Z5 body box	£799
20 F1.8 S box	£799
24 F1.8 S box	£699
24-70 F2.8 S box	£1699
24-70 F4 S	£399
24-120 F4 S	£899
24-200 F4/6.3 VR box	£599
35 F1.8 S box	£599
50 F1.8 S	£449
70-200 F2.8 VR S box	£1599
85 F1.8 Z box	£549
180-600 F5.6/6.3 VR box	£1599
400 F4.5 S VR box	£2399
TC 1.4x converter	£479
FTZ adapter II box	£229
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MB-N11/N10 grip each (fit Z6/7)	£249

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D850 body box	£1399/1899
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D800 body box	£499
D780 body box	£1399
D750 body box	£599
D500 body box	£999
D300 body box	£199
D7500 body	£599
D7200 body	£399
D7100 body box	£399
D80 body	£149
D5500 body	£349
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MBD-16 (D750)	£99
MBD-15 (D7100/7200)	£99
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MBD-11 (D7000)	£49
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10-24 F3.5/4.5 AFS box	£399
14-24 F2.8 AFS	£699
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£399
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
20 F1.8 AFS box	£499
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1299
24-70 F2.8 AFS box	£499
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£499
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£99
55-300 F4.5/5.6 AFS VR DX	£199
55-200 F4.5/5.6 AFS VR DX box	£149
70-200 F2.8 E FL AFS box	£899/1399
70-300 F4.5/5.6 E AF P VR	£449
70-300 F4.5/5.6 AFS VR box	£249
80-400 F4.5/5.6 AFS VR	£899
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105 F2.8 AFS VR macro	£399
135 F2 DC box	£599
180-400 F4 E FL VR	£5999
200-500 F5.6 E ED AFS VR	£799
300 F2.8 AFS VRII	£3499
300 F4 E PF VR box	£799
400 F2.8 AFS VR	£2999
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800 F5.6 E FL VR	£5999
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TC14-EII box	£199
TC17-EII box	£99
TC20-EIII box	£199

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24-105 F4 DG OS	£499
35 F1.4 Art	£399
50 F1.4 Art	£399
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS HSM box	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
180 F2.8 OS macro	£599
TC-1401 1.4x extender	£149

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DR-5 angle finder	£149
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MC-30A remote	£79

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F3HP body	£499/799
F2 + DP-1	£399
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FM2N body	£399/599
18 F3.5 AIS box	£699
28-85 F3.5/4.5 AIS	£249
35 F2 AIS	£349
35 F2.8 shift early	£299
35-105 F3.5/4.5 AIS	£149
50 F1.4 AIS	£299
55 F2.8 AIS micro	£199
85 F2 AIS	£349
85 F2 AI	£329
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
200 F4 AIS macro	£299

Fujifilm Used

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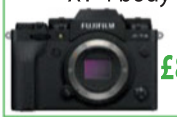

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EOS 3 body

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Cambo Used

Master 6
5x4
Monorail

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16-55 F2.8 XF	£499
16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£399
23 F2 XF	£299
27 F2.8 XF box	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£799
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R	£349
56 F1.2 R	£399
1.4x XF conv	£249
X500 flash	£249
EF-42 flash	£99

OLYMPUS MICRO 4/3 USED

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E-M1 MKIII body box	£599
E-M1 MKII body	£299
Pen F body box	£699
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9-18 F4/5.6	£349
12-100 F4	£799
14-150 F4/5.6 ED MKII	£349
40-150 F2.8 Pro box	£899
40-150 F4 Pro box	£649
45 F1.2 Pro ED	£599
60 F2.8 macro box	£349
75-300 F4.8/6.7 MSCII	£349
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8-18 F2.8/4 box	£599
12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
14-42 F3.5/5.6	£99
25 F1.4 box	£399
45-175 F4.5/5.6	£299
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50 F1.4 ZA	£799
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OM-1 body	£179
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OM-2N body silver	£299
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Wista 6x9 roll film holder	£199

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GT1545T Traveller & head	£429
GT3541LS	£499
GT5540LS	£599
GT5543LS	£699
G2220 Explorer	£199
GHFG1 Gimbal head	£379
G2380 Fluidhead	£239

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50 F2.8 E MC	£199
100 F4 PE macro	£299
100 F4 E macro	£199
100-220 F4.8 PE	£399
135 F4 PE	£369
150 F3.5 E	£179
180 F4.5 PE	£369
250 F5.6 E	£149
500 F8 E	£399
2x extender	£49
Ext tube E14, E28, E42 each	£49
ETRSi 120 back RWC late	£99
135W back	£699
135N back	£249
Speed grip E	£99
WLF	£149
Sports finder	£399
AEIII prism	£349
AEII prism	£199
Rotary or plain prism E box ea	£149
Macro bellows E	£299

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SQAi, 80 WLF, 120 back	£899
SQA, 80, WLF,120 back	£699
SQB, 80 plain prism, 120 back	£699
SQA body box	£299
40 F4 S.	£399
110 F4 macro	£299
150 F4 PS	£299
1.4x converter PS box	£299
2x converter PS box	£149
SQAi 120 back late	£149
SQA 120 back early	£99
Polaroid back	£29
SQAi waist level finder	£169
SQAi prism AE late	£399
Plain prism S	£199
Prism AE early	£249
Prism MF	£199
SQA speed grip	£99
Macro bellows	£199

HASSELBLAD 6x6 USED

503CW, 80 F2.8 CFE, A12, WLF	£3499
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503CW body	£1899
501C body black	£999
501CM Red, A12, 80 CFE, WLF	£3299
501CM body chrome	£1499
500CM, 80 F2.8 CF, A12, WLF	£1999
135 F5.6 CF	£799
150 F4 CFI	£899
150 F4 CF	£499
150 F4 Black T*	£399
250 F5.6 CF	£499
250 F5.6 black T*	£299
Winder CW.	£199
PME 90prism	£599
PM 90 prism	£369
A12 magazine	£199/499
A16 magazine	£299
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M645 Super complete	£699
645 Pro body	£399
150 F3.5 N	£199
WLF fits 645 Super/Pro	£199
120 back	£149

MAMIYA 7 RF 6x7 USED

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210 F8	£399
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180 F4.5	£199
Pro SD 645 back	£249
WLF	£129
Prism early	£129
Chimney box	£149
Multi-angle grip	£169

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33-55 F4.5 FA	£499
35 F3.5 FA HD	£699
45-85 F4.5 FA	£499
55 F2.8 D FA	£599
55-110 F5.6 FA	£499
150 F2.8 FA	£499
150-300 F5.6 FA ED box	£499
200 F4 FA	£399
300 F5.6 FA	£499
400 F5.6 FA	£499

PENTAX 645 MF USED

55 F2.8	£299
80-160 F4.5	£299
200 F4	£299
300 F4 green T*	£499
1.4x or 2x converter each	£149
Auto ext tube set	£149
Helicoid ext tube	£199
REF converter angle finder	£149

PENTAX 6x7 USED

67II body + AE prism	£2299
45 F4 late	£499
55 F4 early	£299
55 F4 late	£699
75 F4.5 shift box	£599
75 F4.5 box	£499
90 F2.8	£599
90-180 F5.6	£499
105 F2.4 late	£799
120 F3.5 soft focus	£399
135 F4 macro	£299
165 F4 leaf	£499
200 F4 latest box	£249
300 F4 latest	£199
400 F4 early	£399
2x rear conv	£149
Wooden grip	£149
REF converter angle finder	£149
Helicoid ext tube	£149

LIGHTMETERS USED

Sekonic L308B	£149
Sekonic L358	£149

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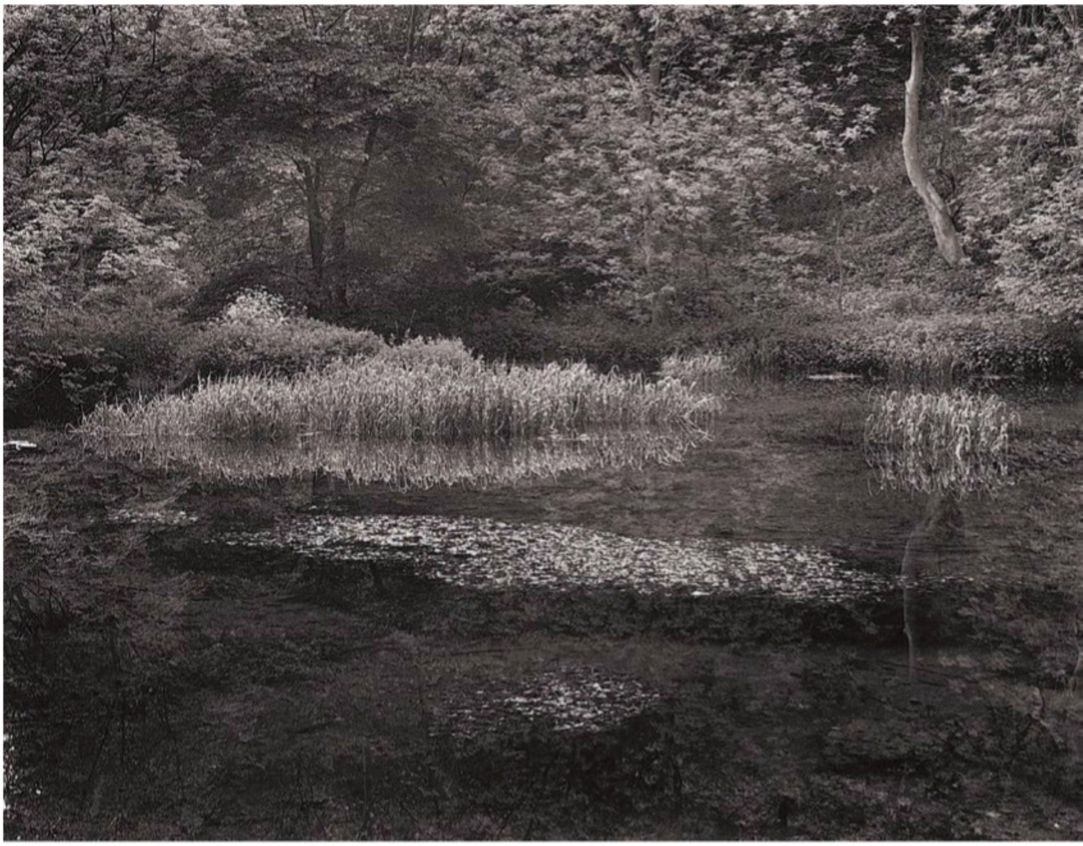
Final Analysis

Paul Hill considers...

Lathkill Dale, Derbyshire 1978 (from Lila) by John Blakemore



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'Can I stay in your caravan, Paul? I need to get away for a few days.'

'Of course you can, John.'

It was the late John Blakemore, who worked with me on the trend-setting diploma course run by Trent Polytechnic, Nottingham and Derby Lonsdale College, and on our photography workshops in the Peak District for over 20 years.

He would be the first to agree that he had a complex personal life that was fortunately alleviated by the practice of photography, of which he was a master.

At this time (1978) his work was landscape based, so it seemed reasonable to assume that my home in rural Derbyshire was an obvious choice if he wanted to escape.

He wrote later: 'To be alone in the landscape was a release, a return to the pleasures and pursuits of my childhood which had been lost to me.'

He left our caravan every day with his trusty MPP 5x4in view camera and tripod. A few days later he departed with a smile on his face and later I knew why. It was this seminal image. The photograph was made in the glorious Lathkill Dale and marked a move away from the wonderful long-exposure seascapes of Wales and the rock-strewn streams of the Upper Derwent Valley where in World War II they tested the bouncing bombs of Dambusters fame. The latter location was used by the producers of *Exploring Photography* (BBC TV) to film John working in the landscape. We featured this clip in a celebration of his life in Derby in April.

Meditative medium

John's introspective approach reflected the movement in photography that sought to use the medium in a more meditative way. Nature and the landscape were the leitmotifs. Spirit of place replaced a moment frozen in time and was the antithesis of the social documentation most of us, including John, had frequently practised in the UK until the 1970s.

The medium was beginning to emerge from its commercial straitjacket. In Britain, few had recognised it as a standalone art form before then. John's reputation as a consummate printer as well as brilliant imagemaker was growing fast, and many exhibitions and publications followed over the next 40 years.

This is not a picturesque view of a river. The details are rendered clearly by the tonal separations in the negative. This gives it a mysterious and evocative quality because of these many 'layers'.

Many see John as an artist who uses a camera, whereas I will always think of him as a photographer who makes art.

This is not a semantic conceit. It defines a particular empirical practice that is camera based, where the maker thinks and sees photographically and focuses on making the final print the event. There is readable information here, but the image transcends what is in front of the camera.

For more on John Blakemore, visit **hymancollection.com**

Among many achievements, Paul Hill has written two books on photography, was director of the Creative Photography course at Trent Polytechnic and has been exhibited numerous times. He was the first photographer to receive an MBE for services to photography and the first professor of photographic practice in a British university. **hillonphotography.co.uk**.

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